THE ART OF

MARVEL STUDIOS

CAPTAIN MARVEL

PREVIOUS: **FUENTEBELLA** & **DEL RE** ■ **PARK** ■

THE ART OF

MARVEL STUDIOS

CAPTAIN MARVEL

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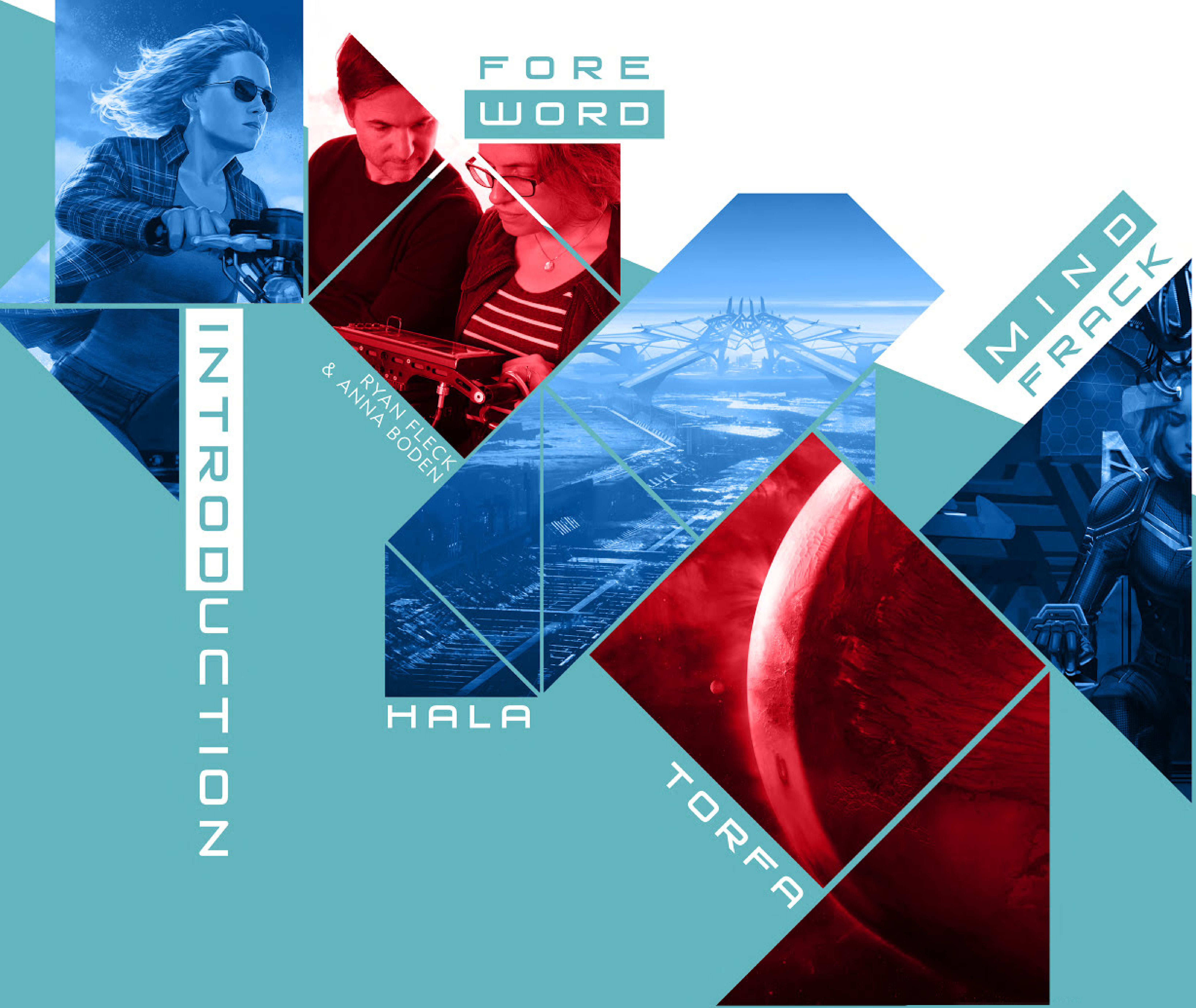


FOREWORD

RYAN FLECK & ANNA BODEN

INTRODUCTION

HALA

TORFA

MIND FRACK

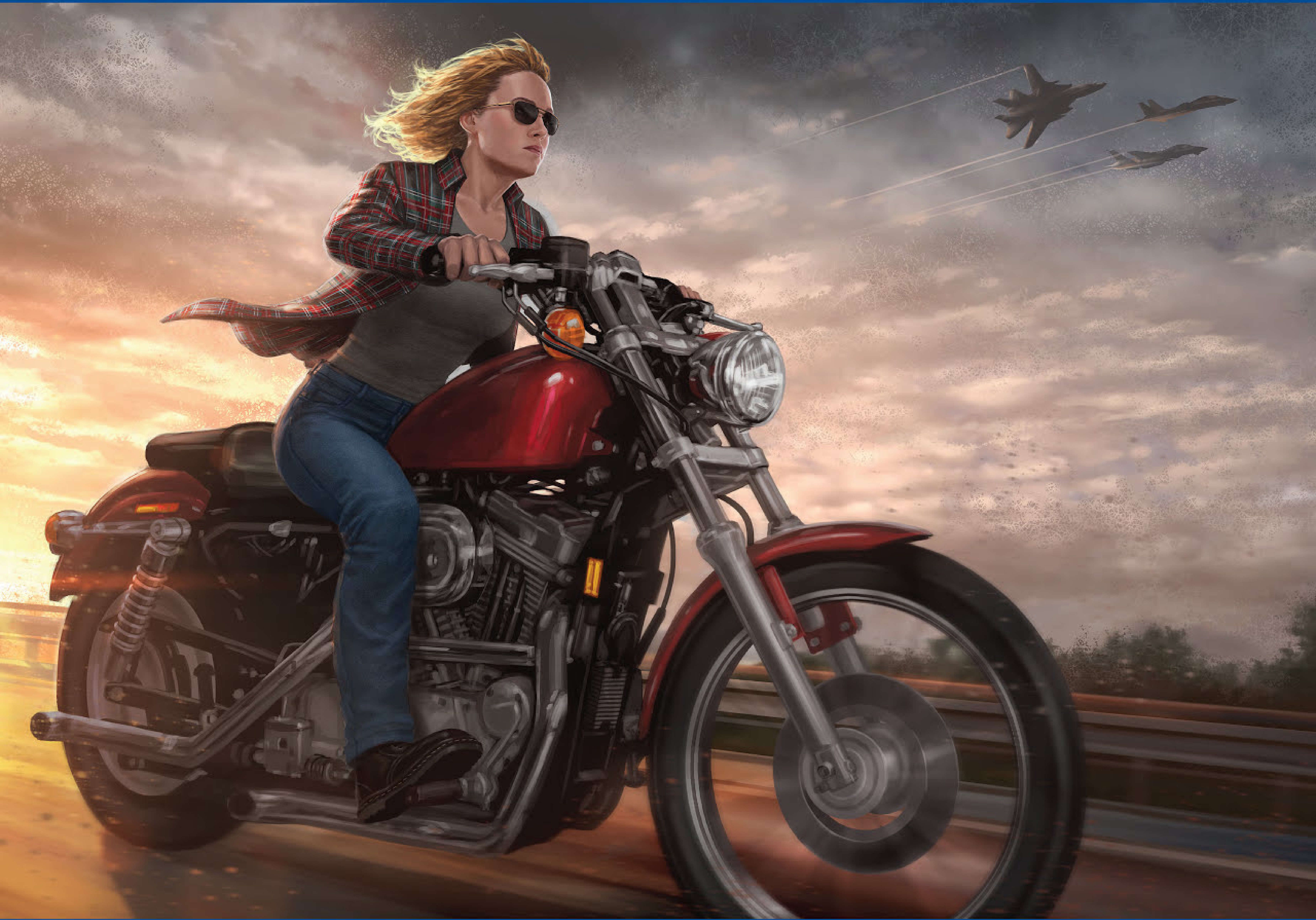
BACKWATER PLANET

PROJECT PEGASUS

BINARY

AFTERWORD

ANDY PARK
CONTRIBUTOR BIOS
ARTIST CREDITS
ACKNOWLEDGMENTS



PARK ▲

HIGHER. FURTHER. FASTER.

Marvel Studios has been waiting for just the right moment to depict Captain Marvel on screen. That time is now.

"Captain Marvel is a character in our comics who's got one foot on Earth and one foot in the cosmic arena," Executive Producer and President of Marvel Studios Kevin Feige says. "And now that we've made a number of movies that take place on Earth, and now a number of the cosmic adventures with the Avengers and the Guardians of the Galaxy and Thor, we thought it was the right time to finally introduce Captain Marvel to the world. She's one of the most popular characters in our comics. She's one of the most powerful characters in the comics and will be the most powerful character in the Marvel Cinematic Universe."

Captain Marvel marks the first time a female heroine will be the titular star of an MCU film without sharing the marquee with a male super hero. "We've always had powerful female characters in our movies," Feige says, "but having Captain Marvel as the title character for the first time feels like it's overdue and feels like something that we are excited about and can't wait to deliver to the world."

Academy Award winner Brie Larson was tapped to portray Captain Marvel, with the studio publicly revealing the casting at San Diego Comic-Con 2016. "One of the highlights of my career at Marvel was introducing her at Comic-Con and having her come out on stage and stand there with literally almost everybody else from our universe," Feige says. "And there she was at the forefront, and it was a great foreshadowing not just for how audiences are going to embrace Brie as this character, but also for how Captain Marvel is about to take the lead and be at the forefront of the entire Cinematic Universe."

Captain Marvel may be new to the MCU, but the character is no stranger to comic books. Created by Stan Lee and Gene Colan, Mar-Vell—the Kree hero who initially held the mantle—first appeared in 1967. Since then, several men and women have taken up the title, but there was only one Marvel Studios filmmakers wanted to feature: Carol Danvers.

Danvers has a long history in the comics as well, first appearing in 1968 as NASA's head of security and operating under various super hero codenames in the years since—including Ms. Marvel, Binary, and Warbird. She wouldn't become Captain Marvel until 2012, and it was that interpretation of the character that influenced filmmakers the most. "Like many of the movies, it's not drawn from a specific run of comics," Executive Producer Jonathan Schwartz says. "If anything, there's been a run of comics very recently by Kelly Sue DeConnick, who's sort of become our North Star along this journey. She writes a great version of Carol Danvers who's this badass, swaggery fighter pilot who just can't be kept down—and it's this amazing, cool character whom a lot of fans have gravitated toward. I think that version of the character inspired this movie a ton, but that specific plotline isn't necessarily what we're doing. We're coming up with something entirely new that's super cool and will fit neatly into the MCU."

Co-Directors Anna Boden and Ryan Fleck also found inspiration in DeConnick's run. "What attracted us to the project is definitely the character of Carol Danvers, particularly the Kelly Sue DeConnick run," Boden says. "Really what attracted us to joining the project was falling in love with that character, her humor, her humanness, that need to prove herself and fighting with herself and all of that swagger that comes from a military background—an Air Force background—and from a place that really valued certain kinds of strength, and then needing to find her strength in a different way."

The film is an origin story—but like Danvers, it follows its own path. "What we wanted to do with Captain Marvel was really give her a chance to carve out her own space in the universe," Schwartz says. "And not fit her into the existing continuity, or have her show up suddenly on the scene, but really give her a rich, deep connection to the core of mythology of the MCU."

To help achieve this end, filmmakers set *Captain Marvel* in the mid-'90s. "*Captain Marvel* is set before the events of any other film in the Cinematic Universe, except for the origin of Captain America in the 1940s," Feige says. "This film takes place in the 1990s for some very specific reasons, most of which are because we thought it would be a lot of fun to do a movie set in that period—to see what it's like for a woman who is a member of the Air Force, who has these dreams, who tries to compete in that world, and who does a pretty amazing job until certain things happen to her. To be able to see what the Marvel Cinematic Universe was like during that era before Iron Man became Iron Man, before anybody else came together as the Avengers, is very important to us because it also is going to set the stage for how Captain Marvel has influenced everything that has happened in every movie you've seen already in the MCU."

"We might see a couple of other surprises and players who have shown up in earlier movies," Schwartz says. "Finding those fun connections and finding those ways where she can influence and interact with the MCU's past and kind of go back all the way to its origin is part of the fun of *Captain Marvel*."

"It's just great to see a universe where we don't know about all those other characters," Fleck says. "You can't just call on Steve Rogers. You can't just call on Tony Stark when a crisis comes up, because we don't know what those guys can do yet."

Audiences are sure to recognize a few faces, however—most notably Nick Fury, whose encounter with Captain Marvel turns his world upside down. "You have to see all the movies to know how our movie fits into the puzzle," Fleck says.

It would seem Fury's encounter with Captain Marvel was a catalyst for his own first appearance on screen—an end credits scene in 2008's *Iron Man*. "You think you're the only super hero in the world? Mr. Stark, you've become part of a bigger universe. You just don't know it yet."

"Have you ever seen a little girl run so fast she falls down?
There's an instant, a fraction of a second before the world catches hold of her again.
A moment when she's outrun every doubt and fear she's ever had about herself and she flies."
— Kelly Sue DeConnick

When Marvel first approached us about directing *Captain Marvel*, we were pumped…but first we knew we'd have to find our way into the human heart and soul of the iconic super hero. So we asked Executive Producer Jonathan Schwartz to send us some comics. He proceeded to send us a 1,300-page collection of Carol Danvers' comic book history, from her first appearance in 1968 through her various monikers (Ms. Marvel, Binary, Warbird). Over the decades, Carol Danvers endured the good, the bad, and the ugly. Sifting through her history, we found some storylines more compelling than others, but we were struggling to really connect with her as a character.

Nearly a thousand (!) pages into this epic document, we started thinking of polite ways to let Marvel know we probably weren't the right filmmakers for this movie. But then something changed. We got to Kelly Sue DeConnick's version of the character and it finally clicked. Kelly Sue's Carol was brash, irreverent, emotional, funny, and most importantly to us as storytellers—she was complicated. Messy. This was the Carol that deserved her own movie. And somehow, we convinced Marvel to let us make it. Fortunately, we had a lot of help.

We owe a huge thanks to the Marvel team—Producer Kevin Feige and Executive Producers Victoria Alonso, Lou D'Esposito, and Jonathan Schwartz—for giving us the raddest opportunity of all time. You gave us the runway to sprint so fast we'd sometimes fall down…and the support to get back up and run again.

Thanks to Kelly Sue DeConnick and to the artists whose work from the comics influenced so much of the imagery in our film. Whenever times got frustrating and we were banging our heads against the wall, we would look up at your work posted all over our offices and get a jolt of inspiration.

Big-time thanks to Andy Park and to the entire Visual Development team at Marvel. These are the artists whose images inspired everything from Carol's epic uniform and flaming mohawk helmet to the details of the collar on Talos' cloak. Andy could take an idea, a character, a feeling, or a moment and render it into an image that would speak to us viscerally. A lot of their work is featured in these pages, and we hope you'll find them as moving as we do.

To the amazing storyboard artists (Rico D'Alessandro, Bryan Andrews, Tony Liberatore, Darrin Denlinger), thank you for helping translate our words into the beautiful pictures and energetic action that guided us into photography.

We'll never forget the first day we stepped onto the sets for the Skrull mindfrack chamber. Wandering through the ship's corridors (built on the same stages used for *The Wizard of Oz*) was a profound experience. Production Designer Andy Nicholson and his incredible team illustrated, designed, and built sets that transported our actors to other worlds.

Costume Designer Sanja Milkovic Hays pulled off the miraculous task of creating totally distinct costumes for multiple alien species: Torfans, Skrulls, Kree, and that strange breed of 1990s Human. Oh, and of course, the Captain Marvel hero uniform. Thank you, Sanja!

The Legacy Effects makeup team did a phenomenal job with the alien looks in *Captain Marvel*. From Talos' Skrull chin to Yon-Rogg's Kree eyes, we were in awe of the visual transformations our actors went through before arriving on set each day. Thanks to Shane Mahan, Lindsay MacGowan, and Brian Sipe for bringing these designs to life in ways that allowed the actors to express themselves underneath it all.

This was not Cinematographer Ben Davis' first Marvel rodeo, but it wasn't his experience with super hero movies that drew us to him. Ben's love and respect for actors shines in all of his work. His ability to light actors simply and beautifully without letting the heavy machinery of big-scale moviemaking get in his way is Ben's true genius.

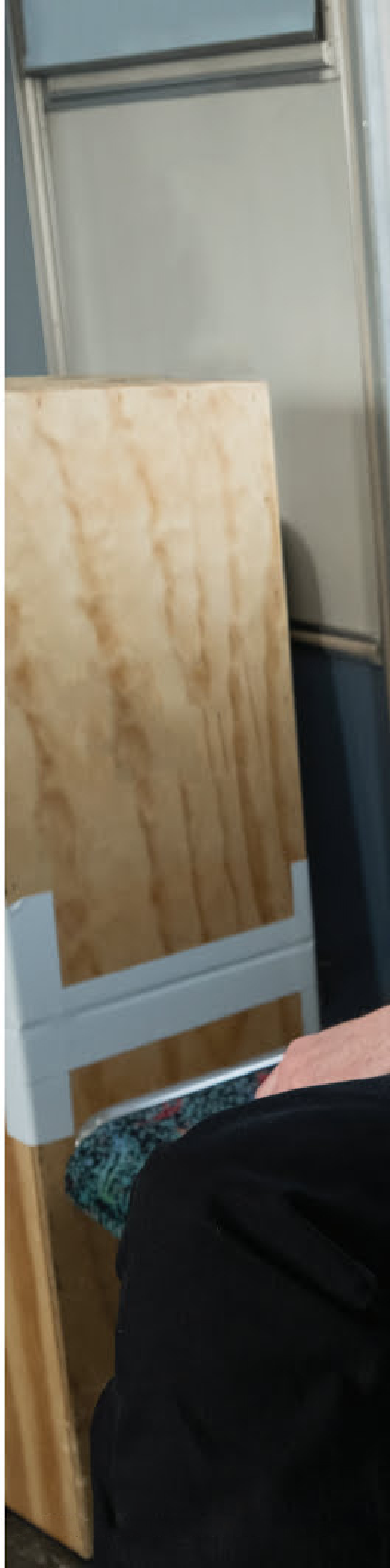
And speaking of big-scale moviemaking, a Marvel movie wouldn't be a Marvel movie without the biggest and best visual effects. The visuals in *Captain Marvel* are stunning. Thank you to Chris Townsend and the entire visual effects team for holding our hands and walking us through this wild new process.

To all our friends, family, cast, and crew, and all the Captain Marvel fans out there—thank you for helping us outrun the doubt and fear.

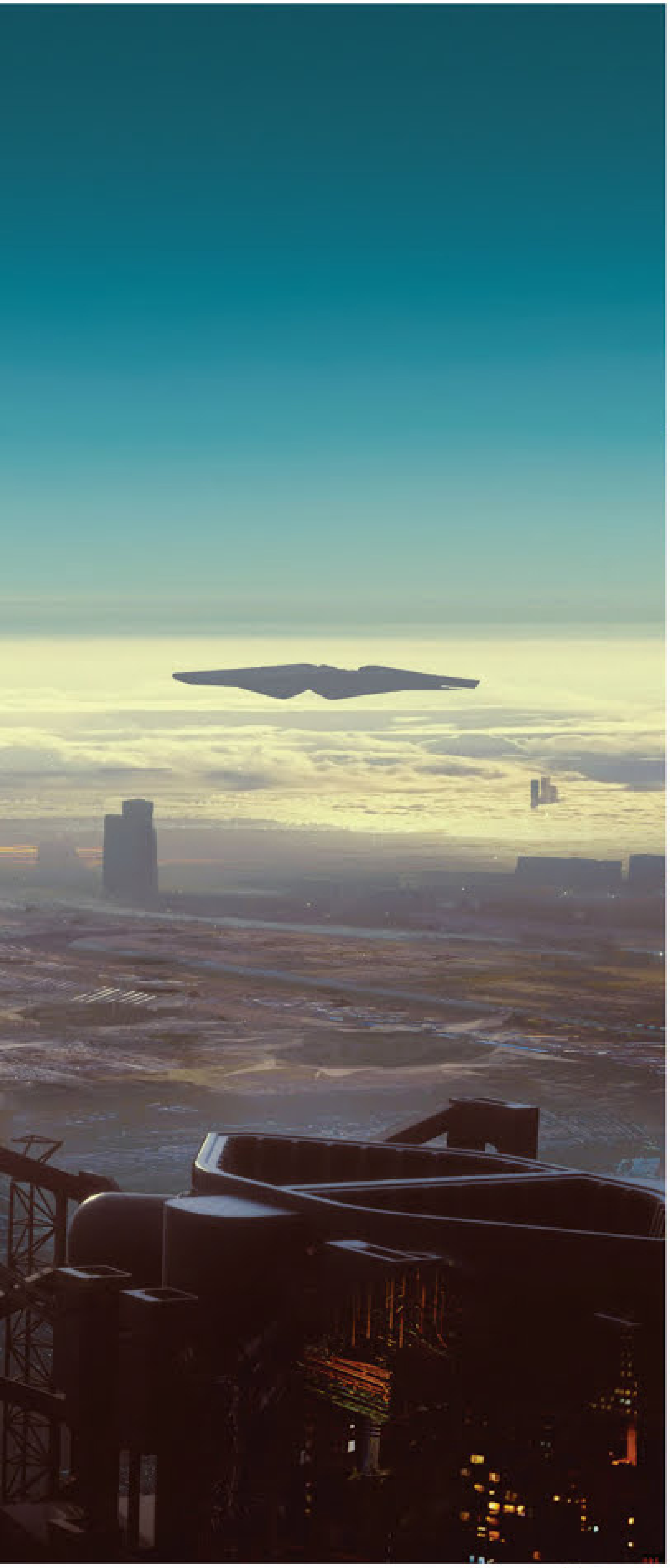
Higher, Further, Faster, baby!

Anna Boden
Ryan Fleck

Anna Boden & Ryan Fleck



FOREWORD

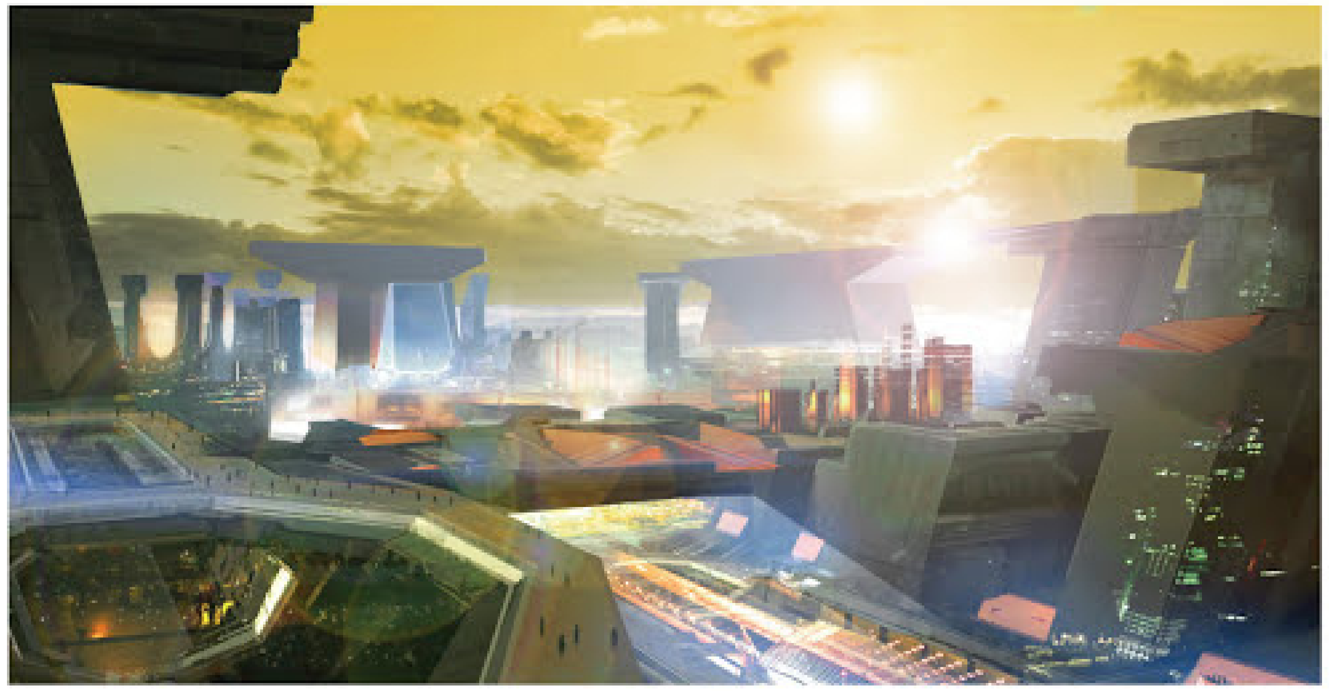
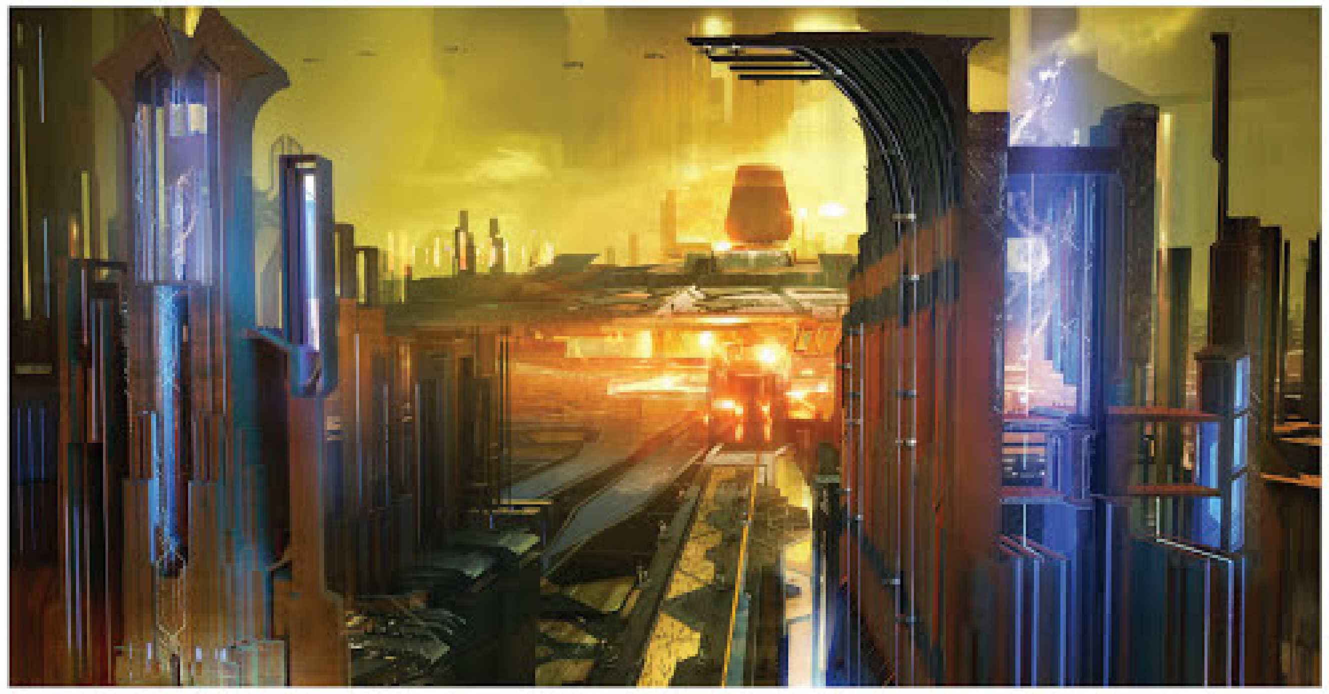
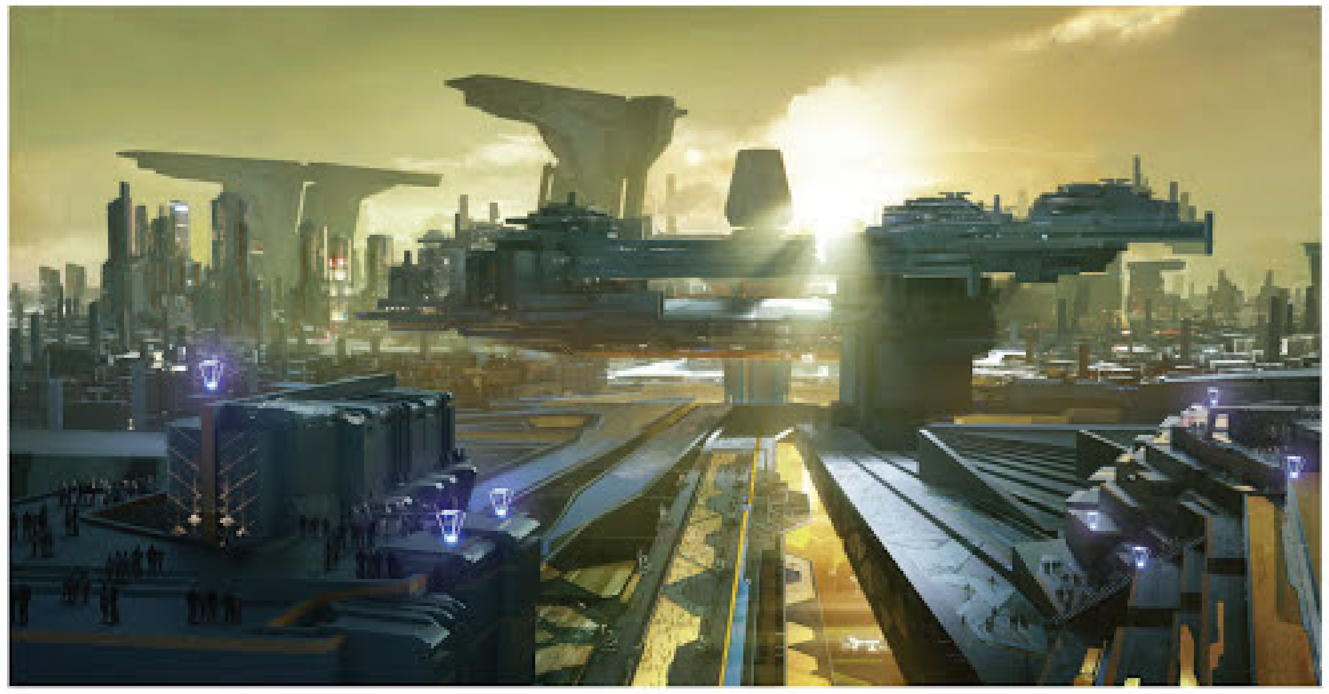


HALA

When we first meet Carol Danvers, she's known as Vers—a Kree Warrior with no memory of her life before six years ago. Living on the planet Hala, capital of the vast Kree Empire, Vers trains alongside other Kree fighters and proves to be a valuable—if unpredictable—asset to Starforce, a team of elite warriors.

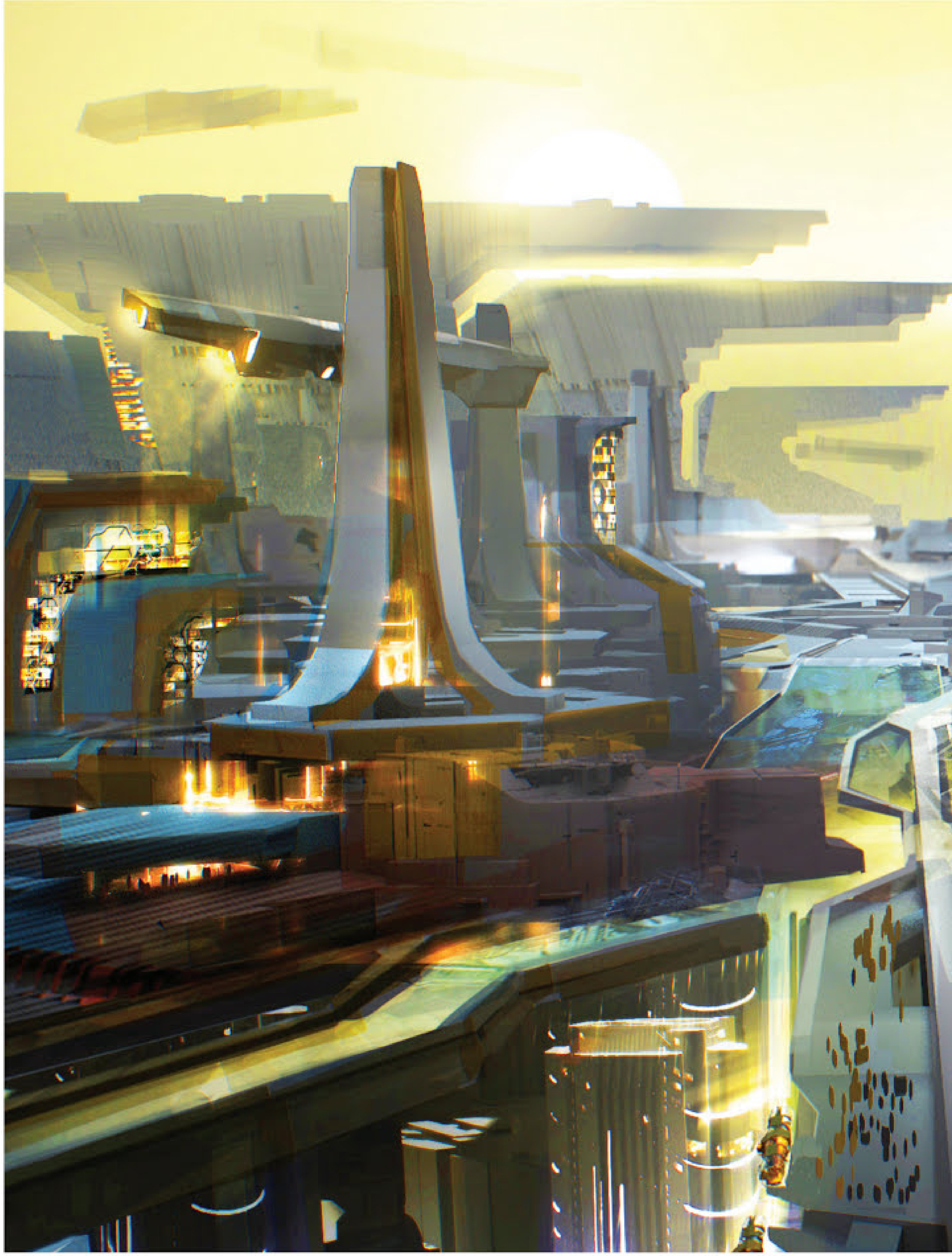
While Vers' cinematic story begins on Hala, her journey throughout the film uncovers her true beginnings. "It's going to be an origin for Carol," Executive Producer Jonathan Schwartz says of *Captain Marvel*. "It's not going to be structured the way our origin stories are typically structured. We meet her as a Kree warrior, and then tell the story of how she got there and how she got her powers, and she regains her memory about how all of that happened. So it is an origin movie, but it's not an *origin* story like you've ever seen before."

◀ **URSCHEL**

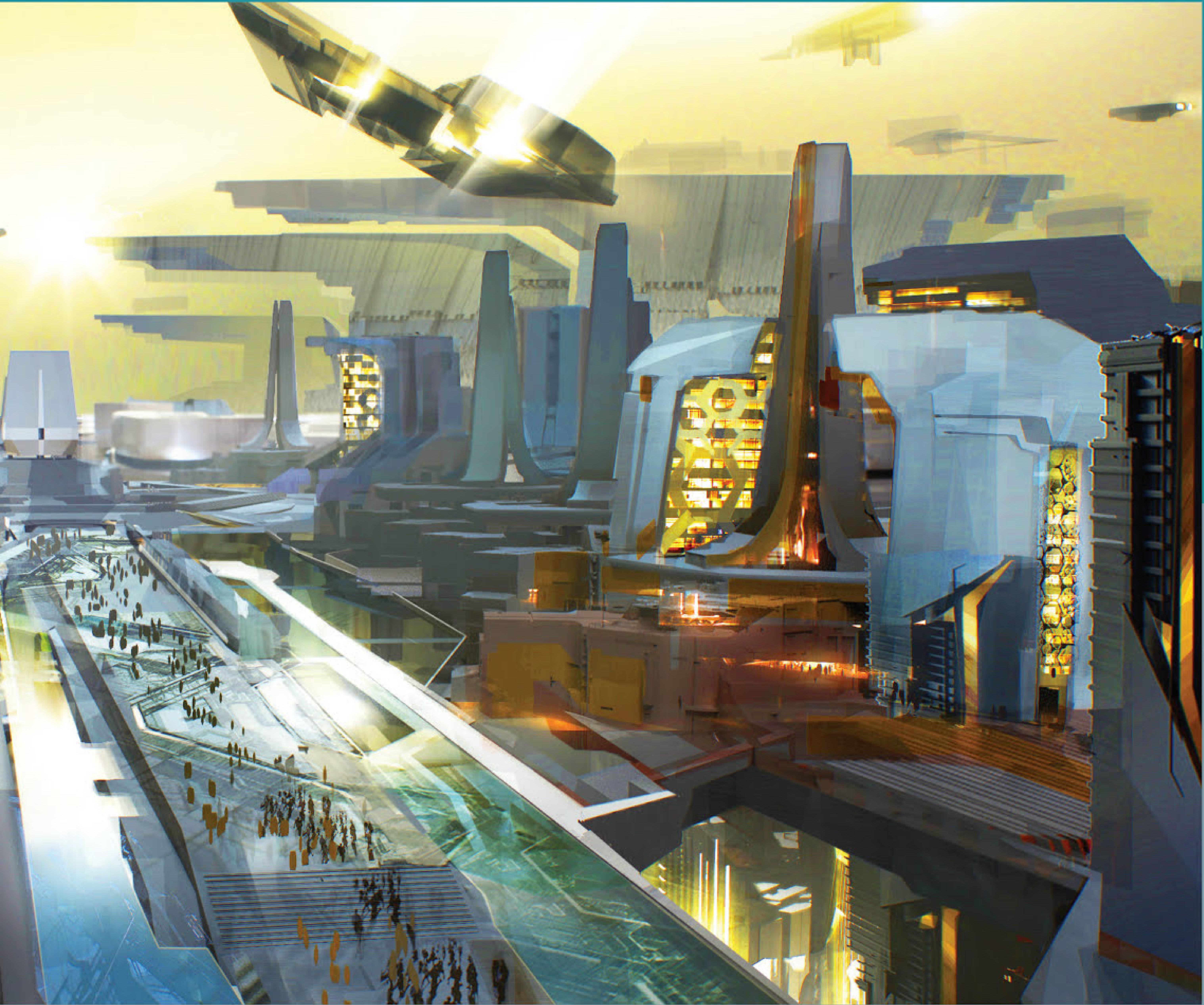




The capital of the Kree Empire is a megalopolis with two distinct layers—upper and lower—with a distinct purpose for each tier. "Hala is a big military and industrial society," Production Designer Andy Nicholson says. "They've been at war for a long time. The idea of the two layers came up as a sort of protective shield over the underside of the city, which covers the entire planet. Visually it gave some interesting differences between upper Hala and lower Hala, which played into things like the public transport and the launching of the ships, and a whole bunch of things like that."

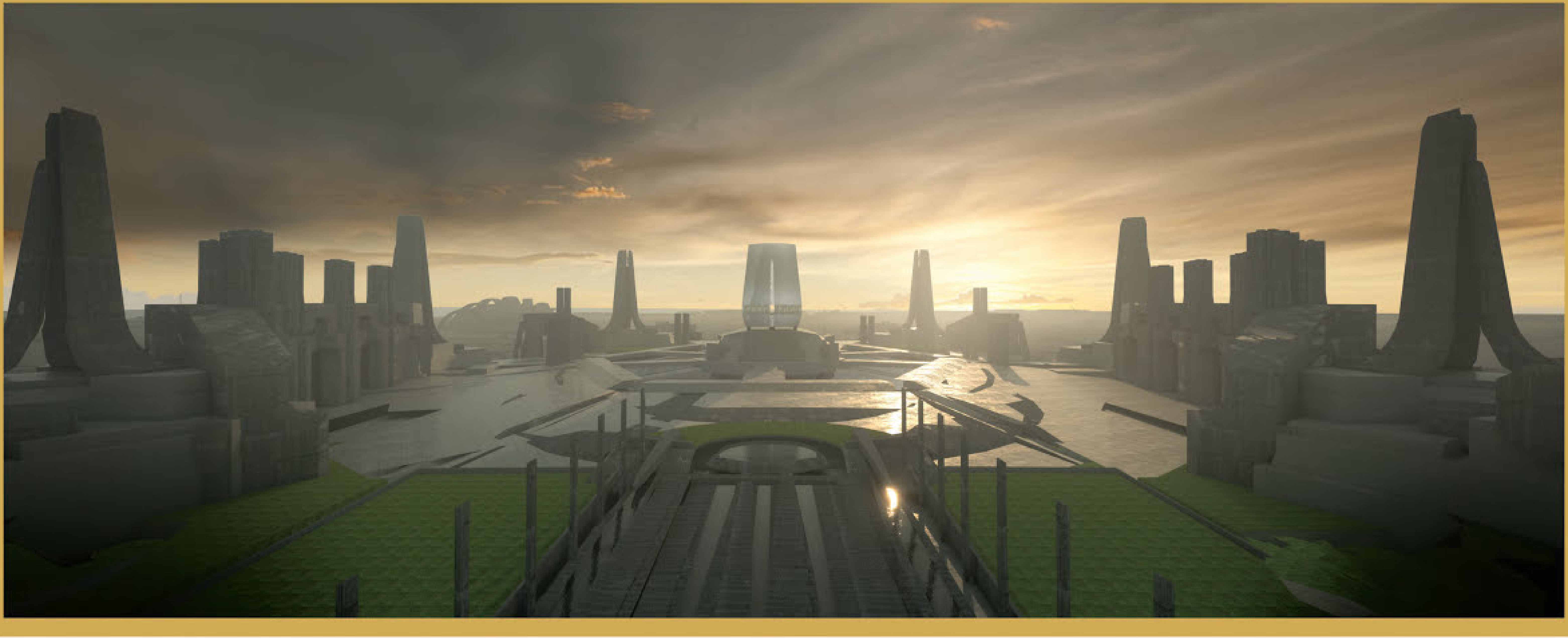
KESLER ▲



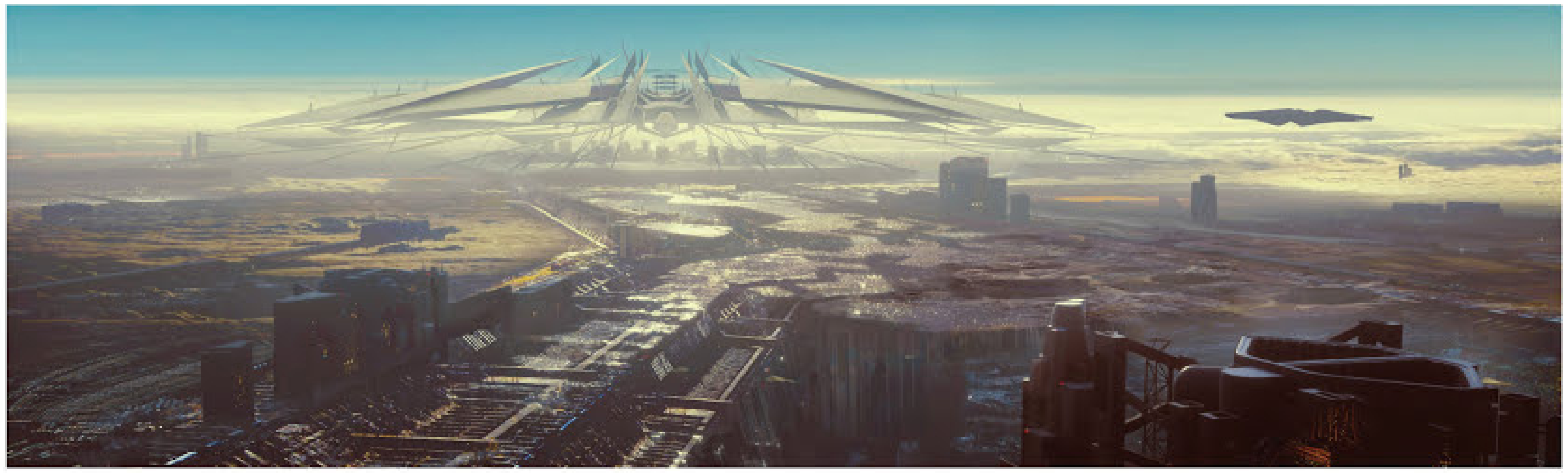
ANDERSON ▲

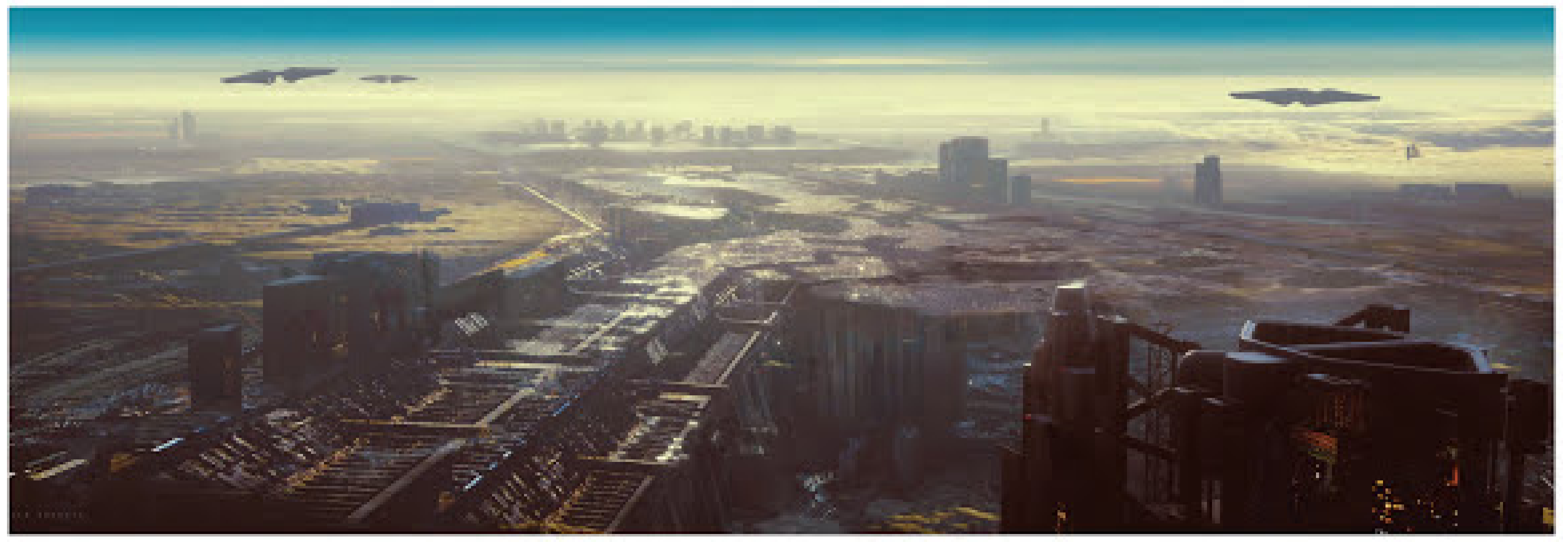


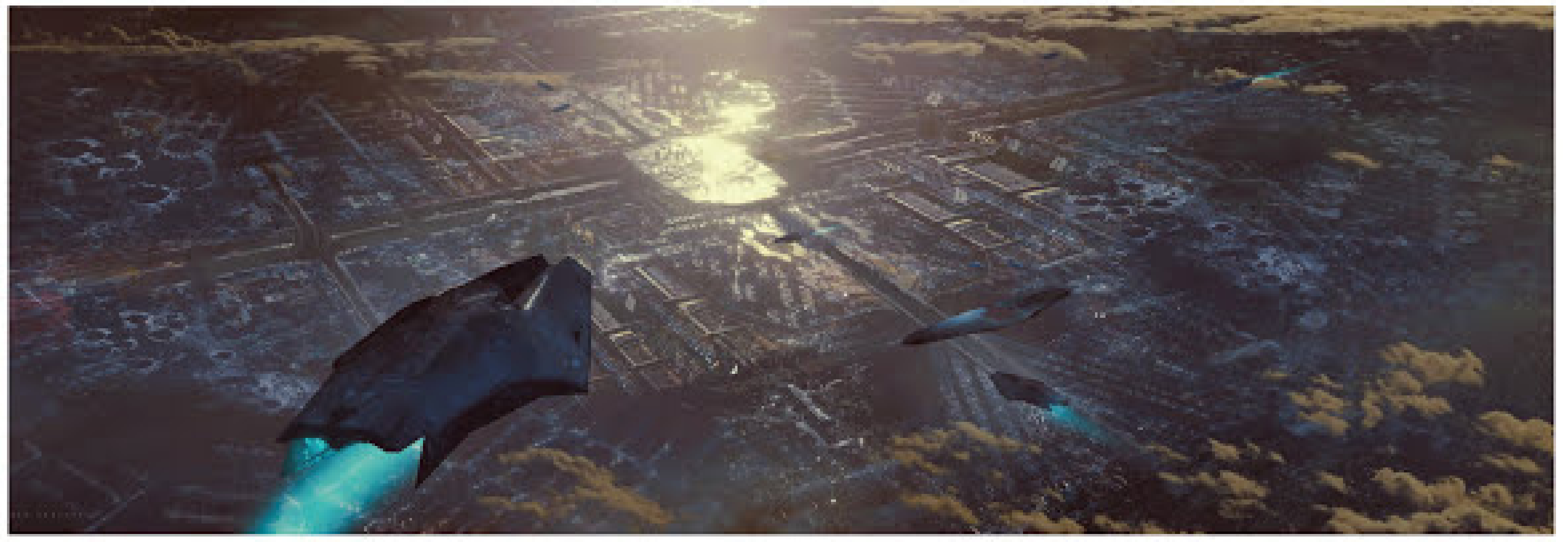
HALA



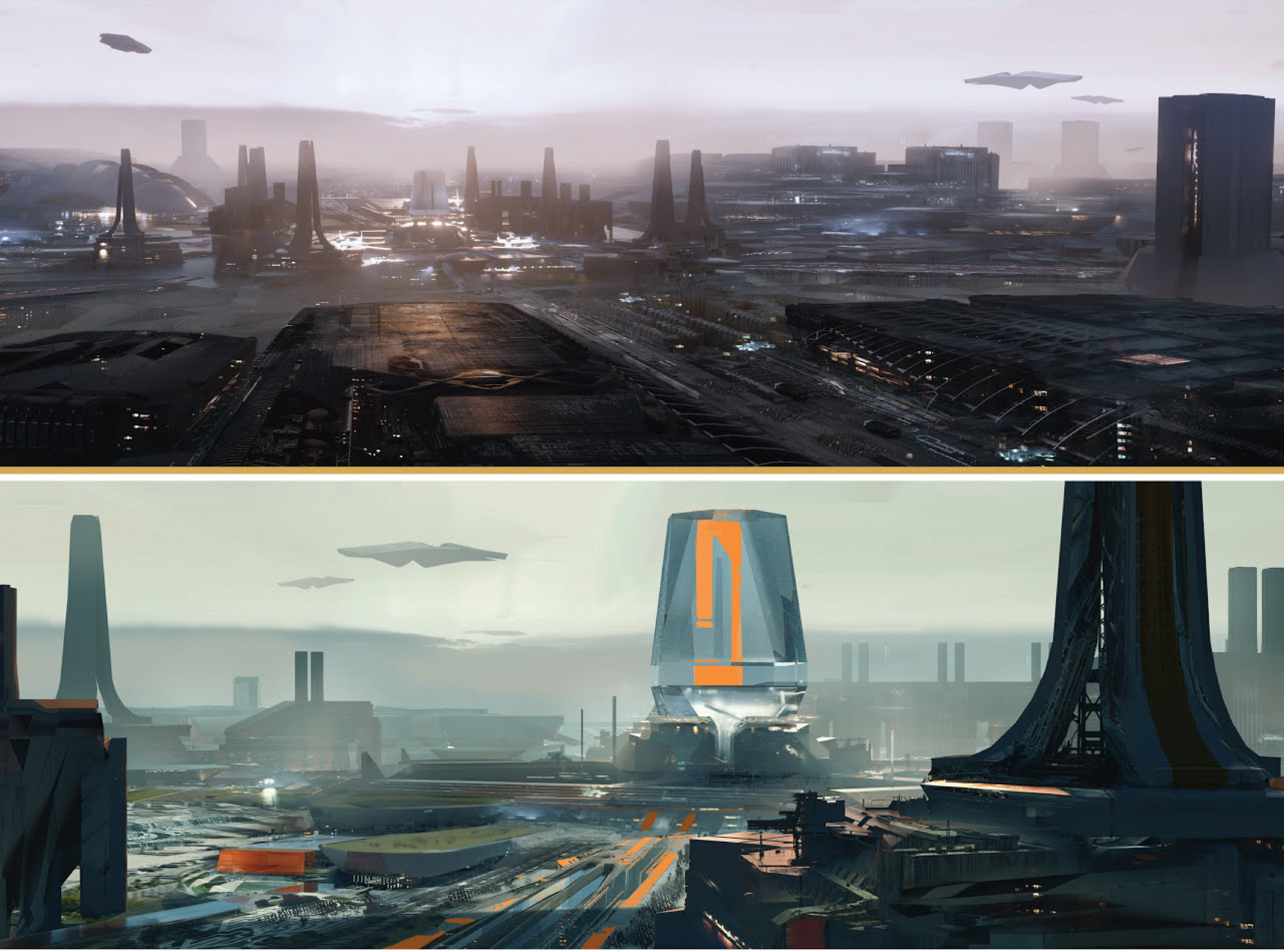
It was important to both the filmmakers and the art department that each planet in the film had its own distinct look and design language. “Marvel has done a lot of different off-world worlds, and the main thing we had to do with these was make something that was identifiable and had a future in terms of seeing the Kree world again—for instance with the city,” Nicholson says. “The main thing was to give the audience an identity that you would understand from one film to the next, distinct silhouettes and shapes so you know you’re on Hala.”



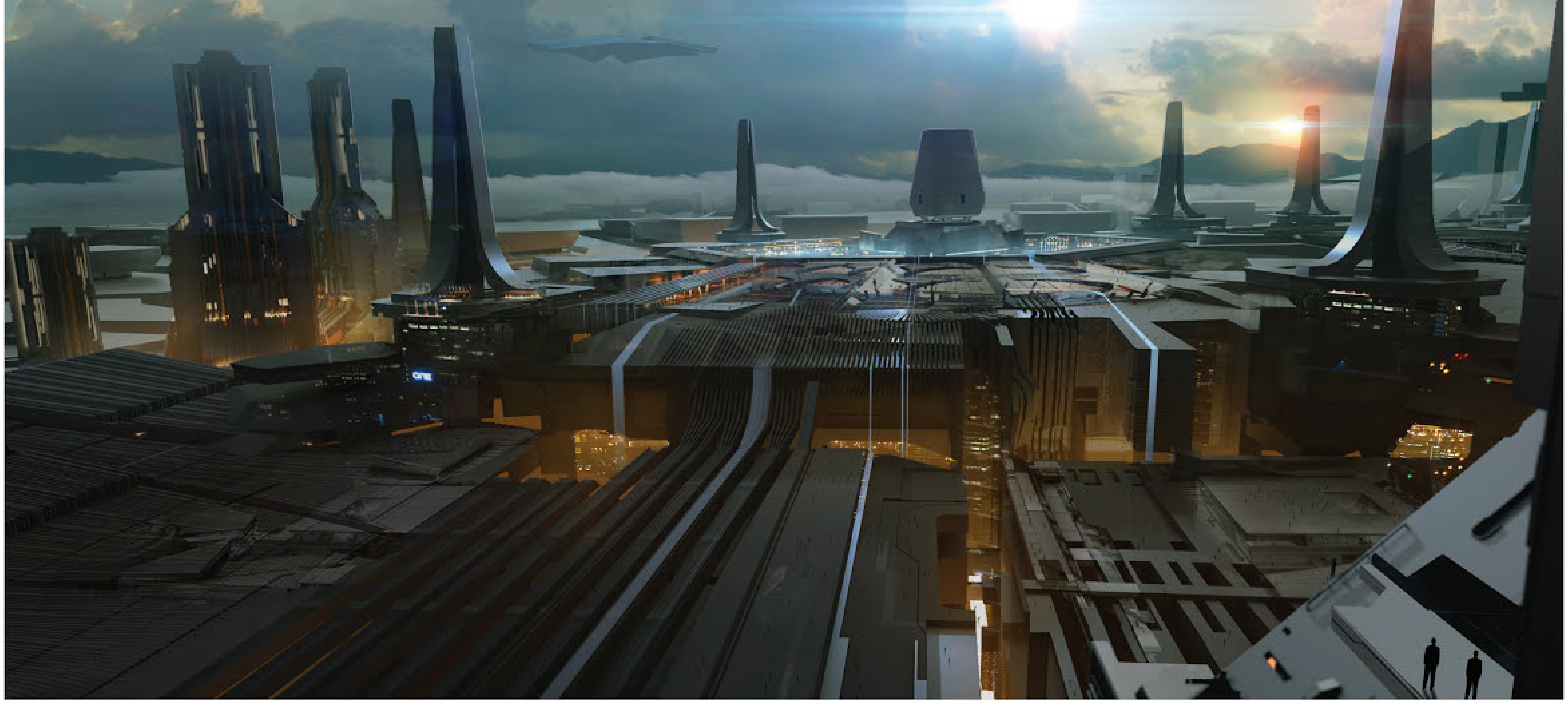




TOP & BOTTOM **URSCHEL** · MIDDLE **KHAY** ▲



▲ TOP **URSCHEL**; BOTTOM **URSCHEL** & **CARPIO**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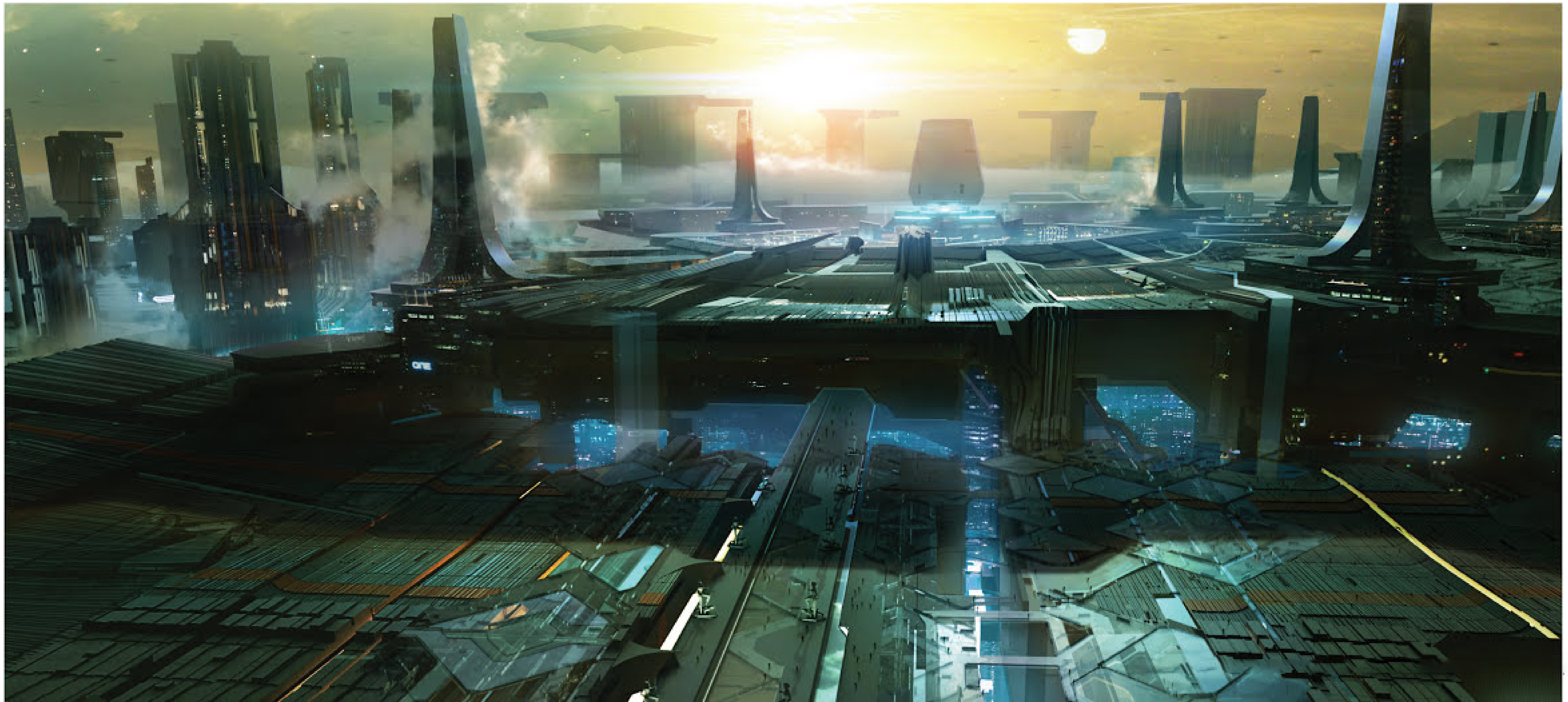
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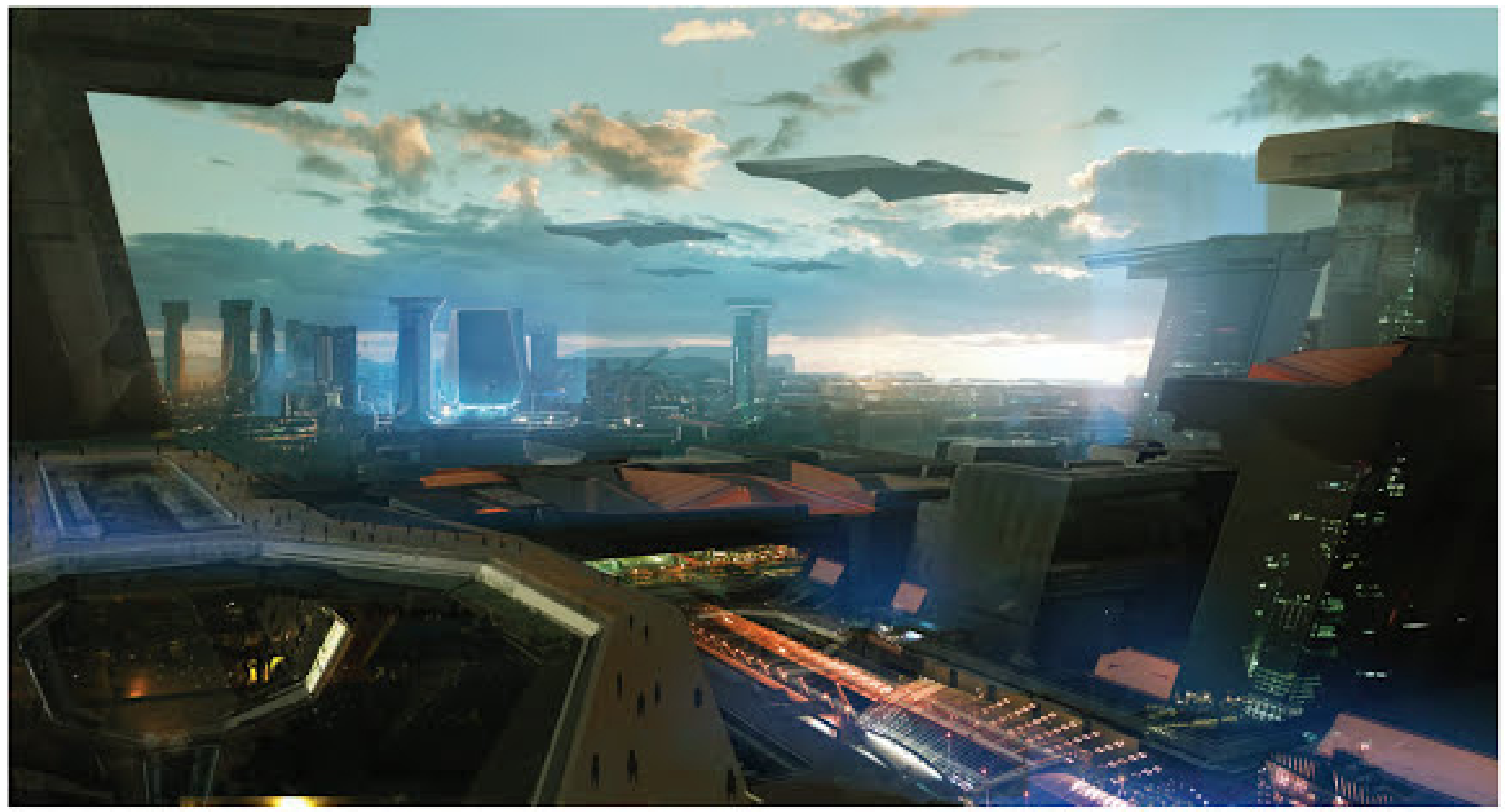
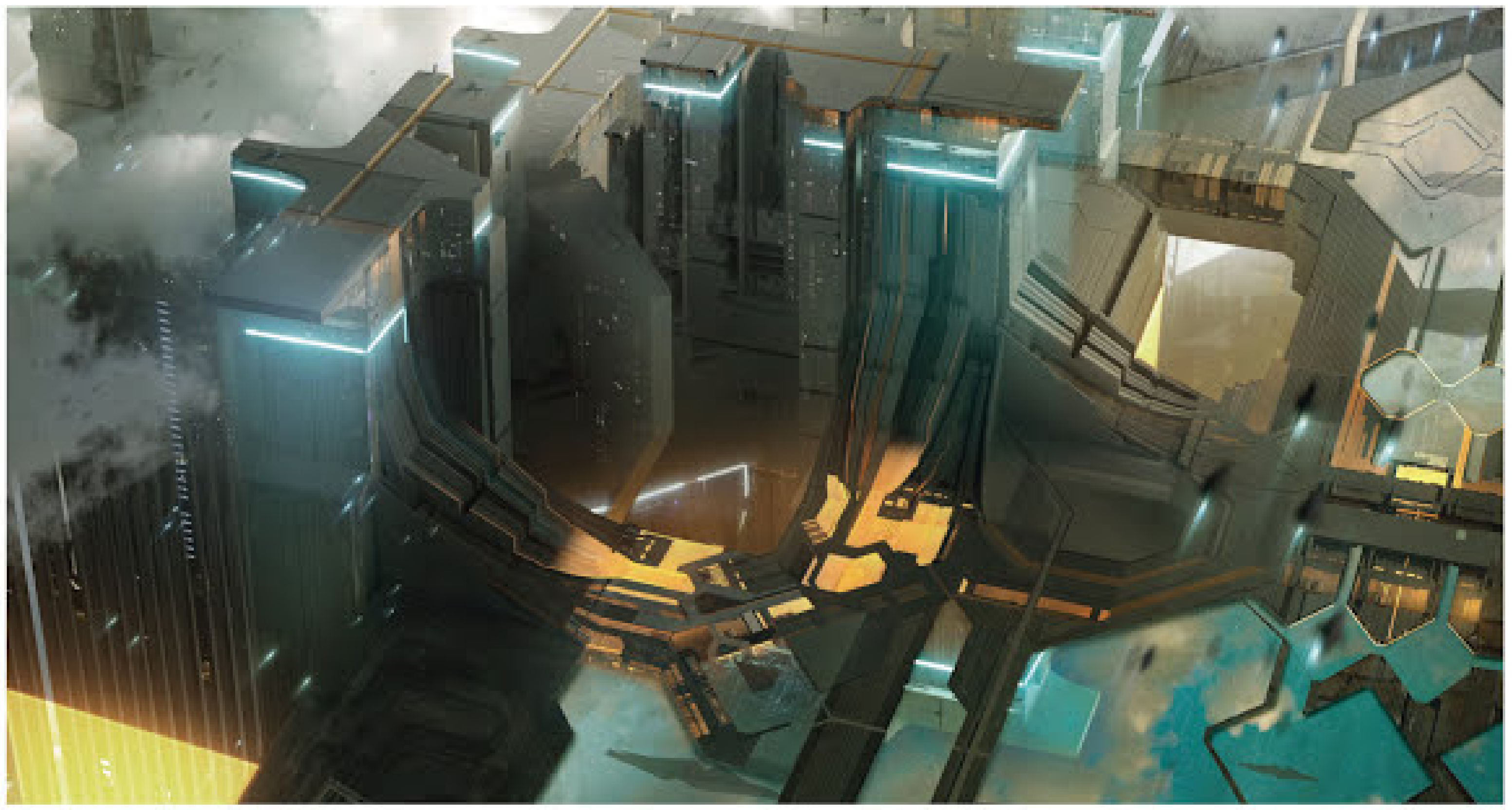
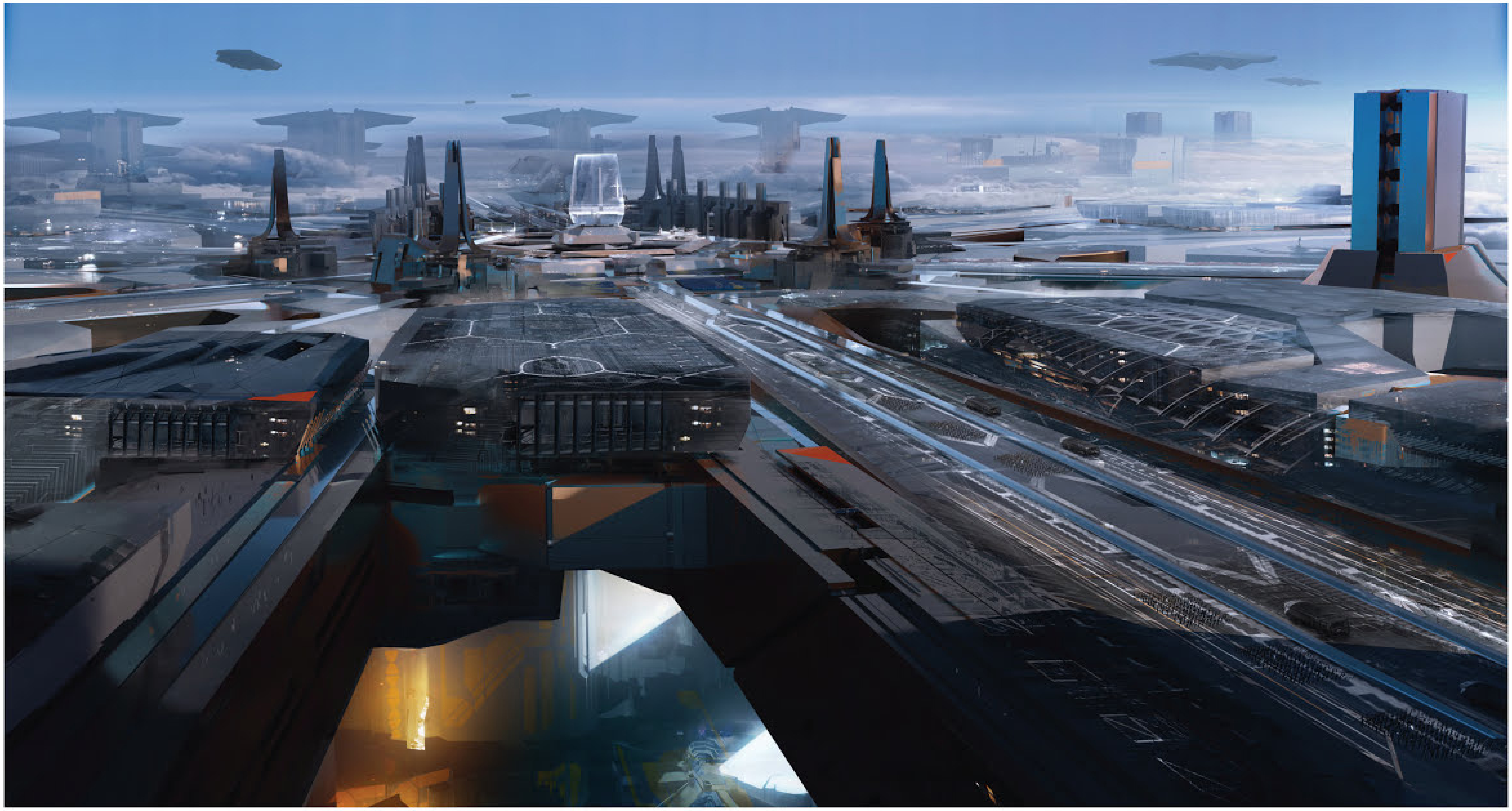
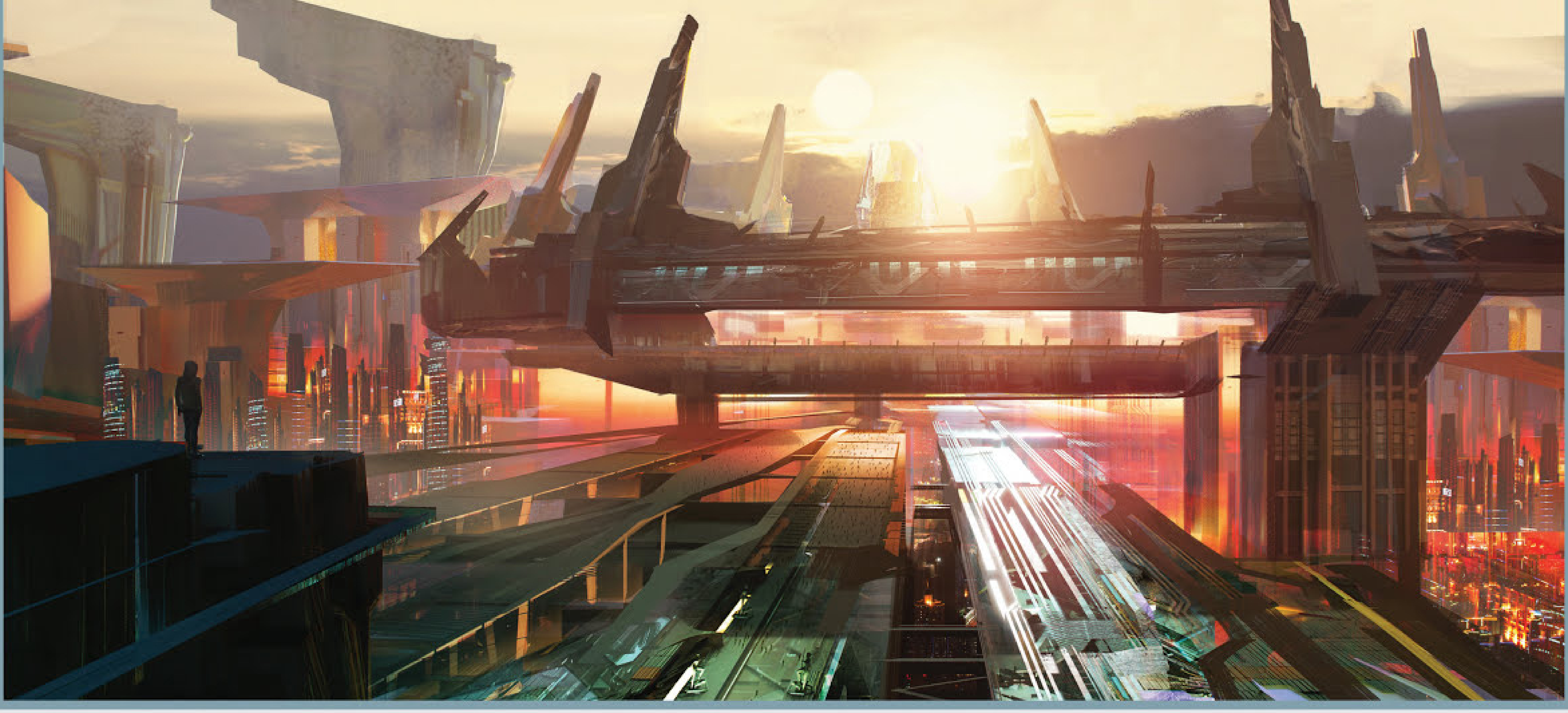
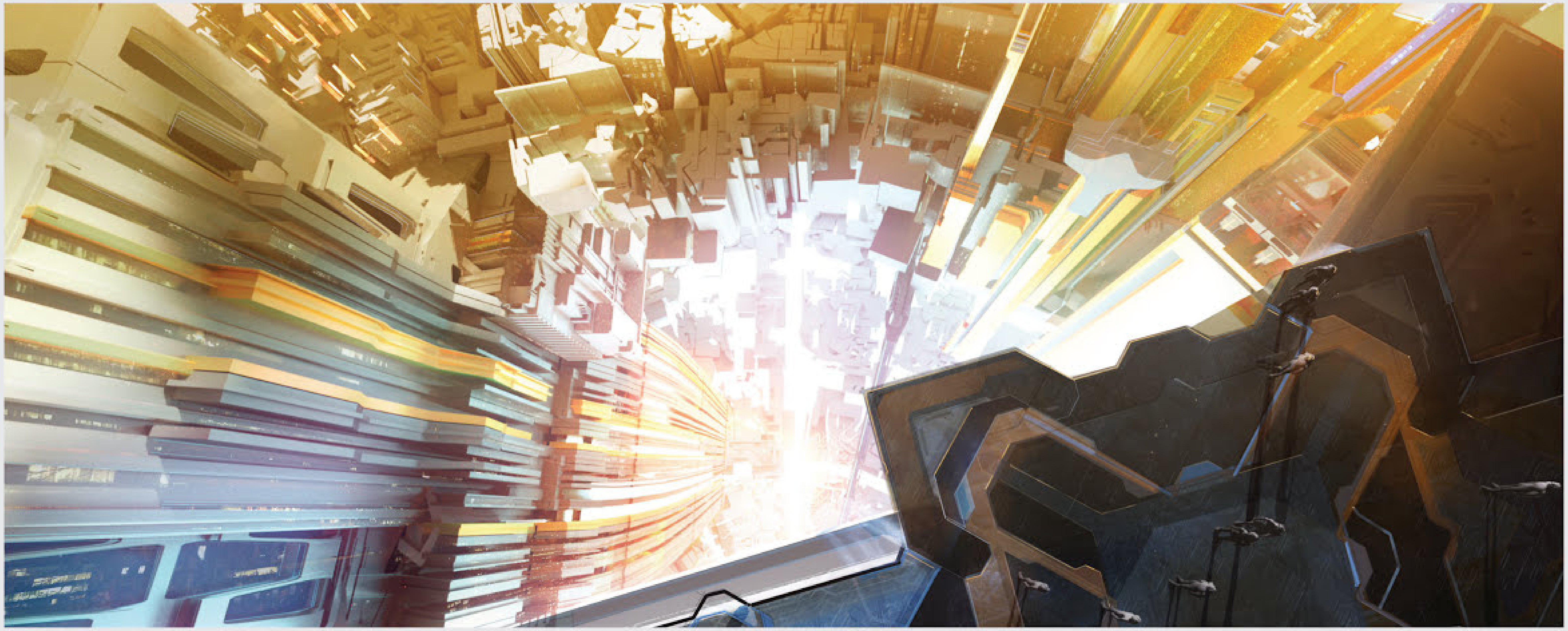


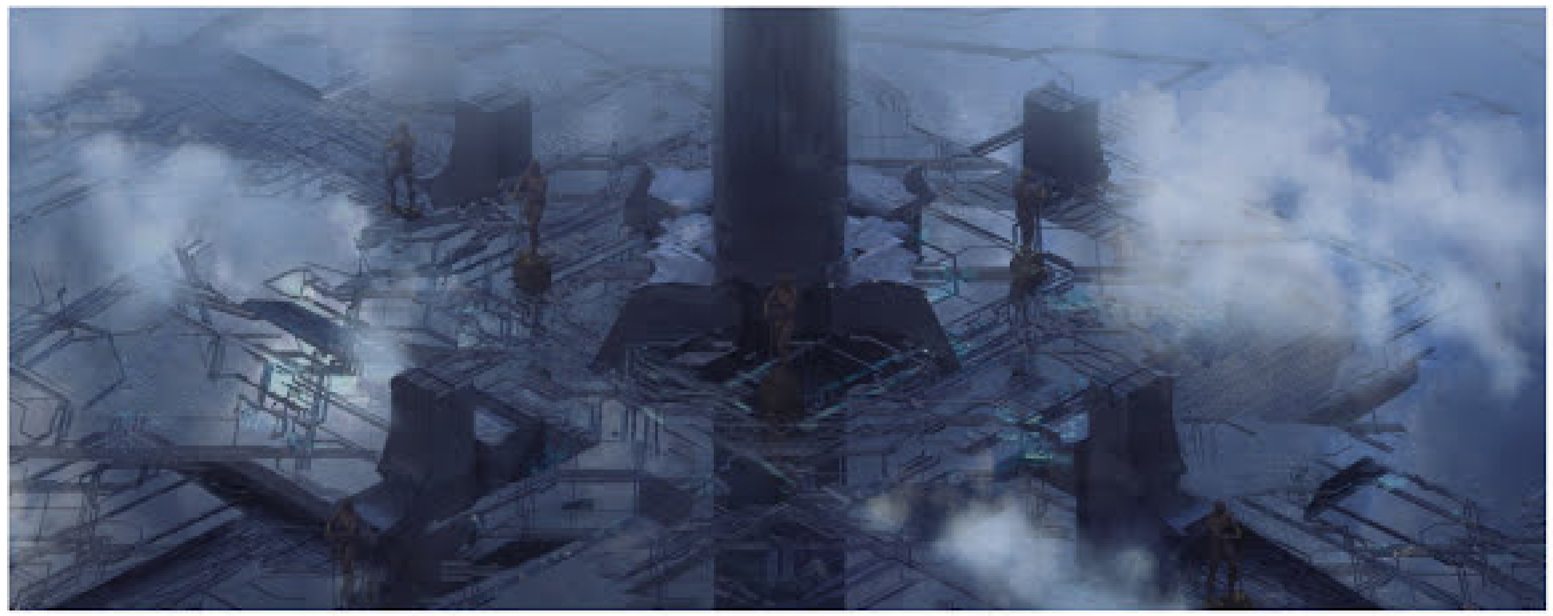


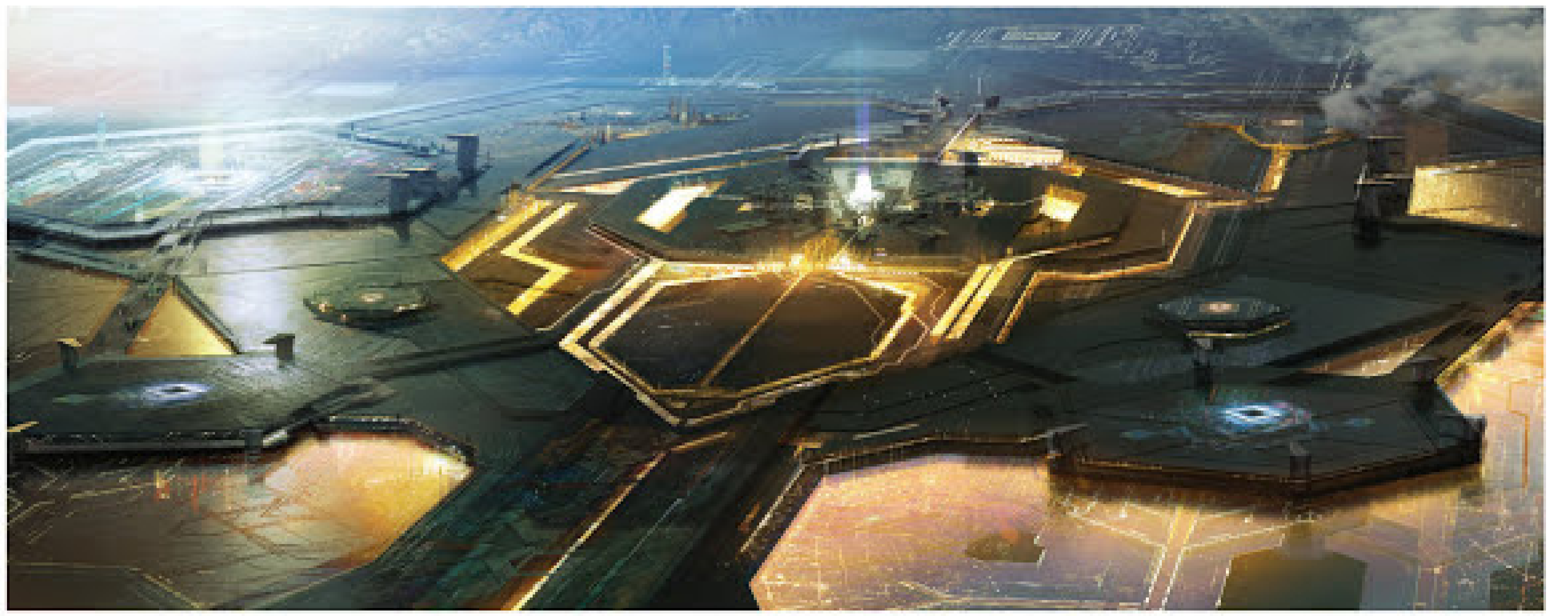


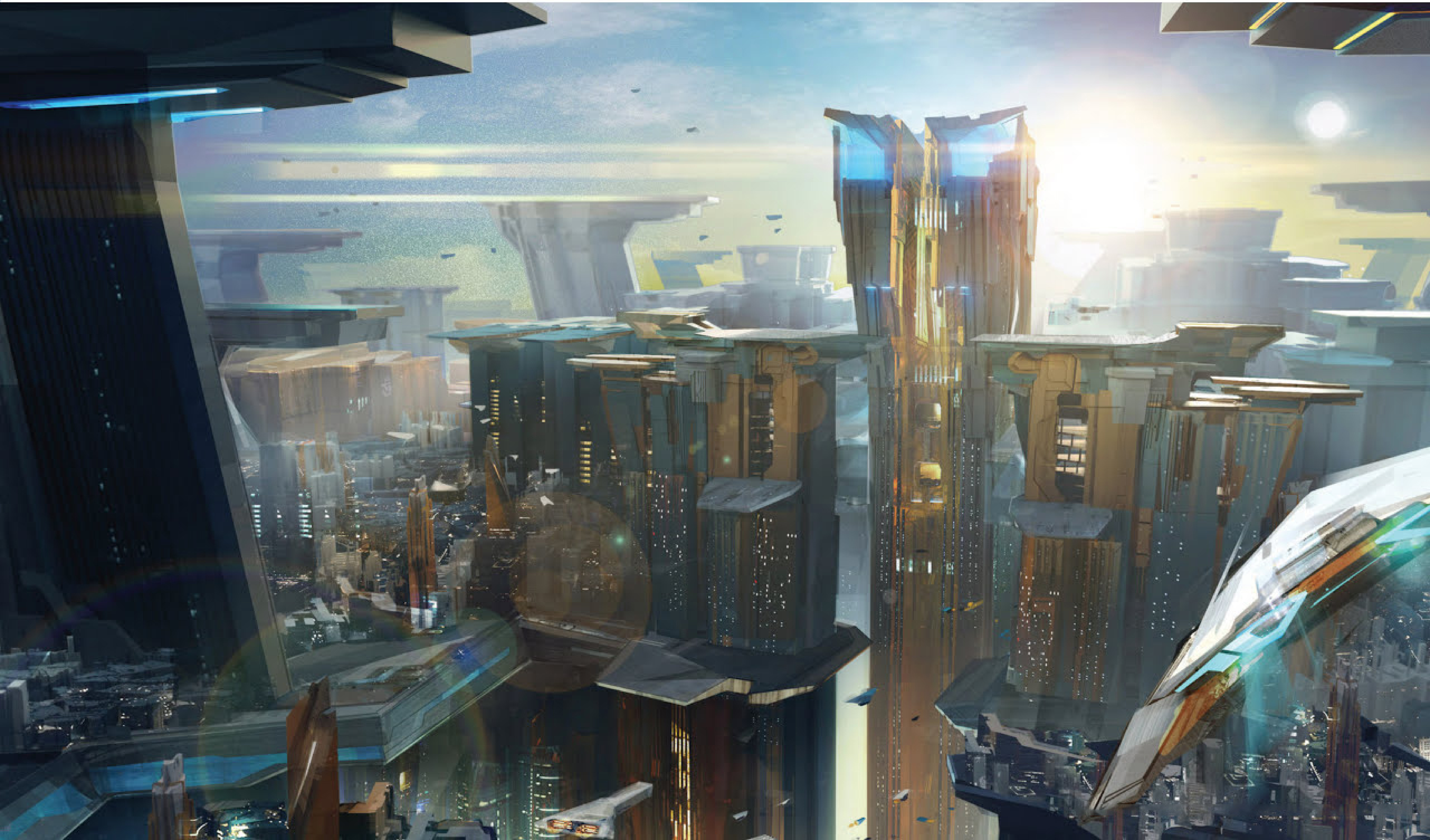


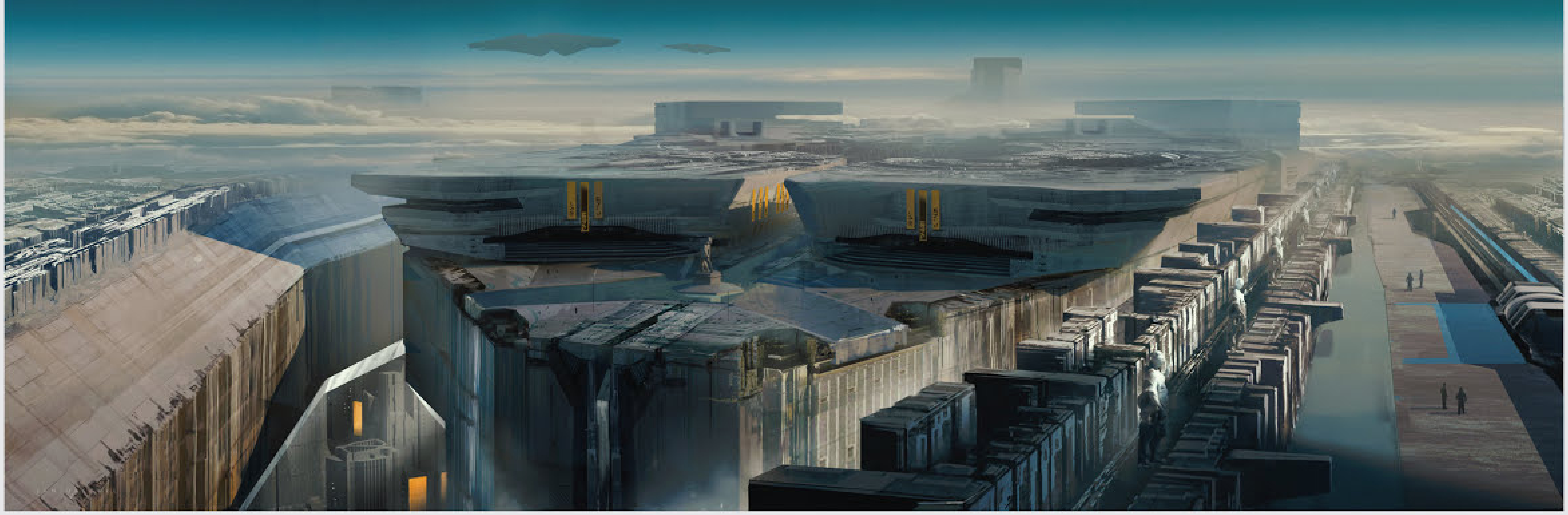


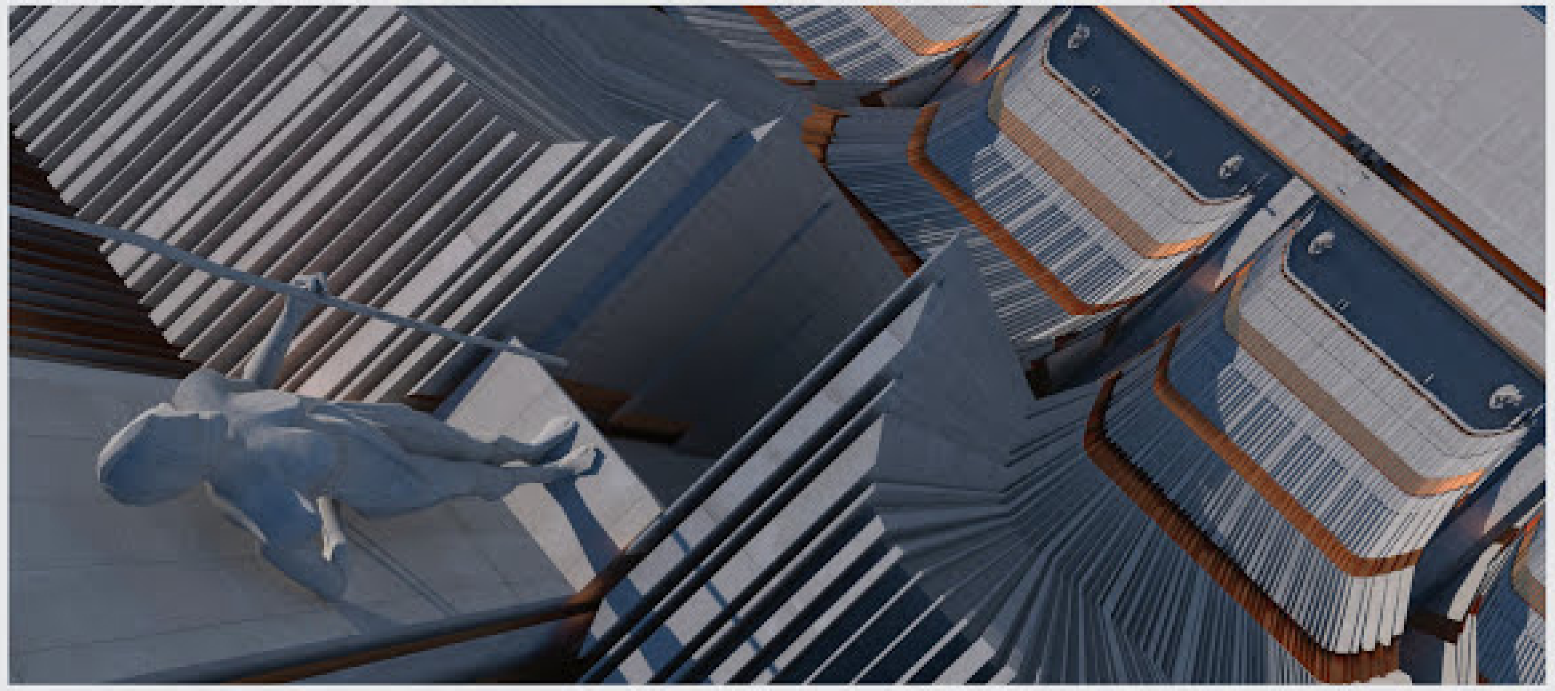
TOP **DOMINGUEZ**; BOTTOM **KESLER** ▲ TOP LEFT **DOMINGUEZ**; TOP RIGHT & BOTTOM **KESLER** ▶

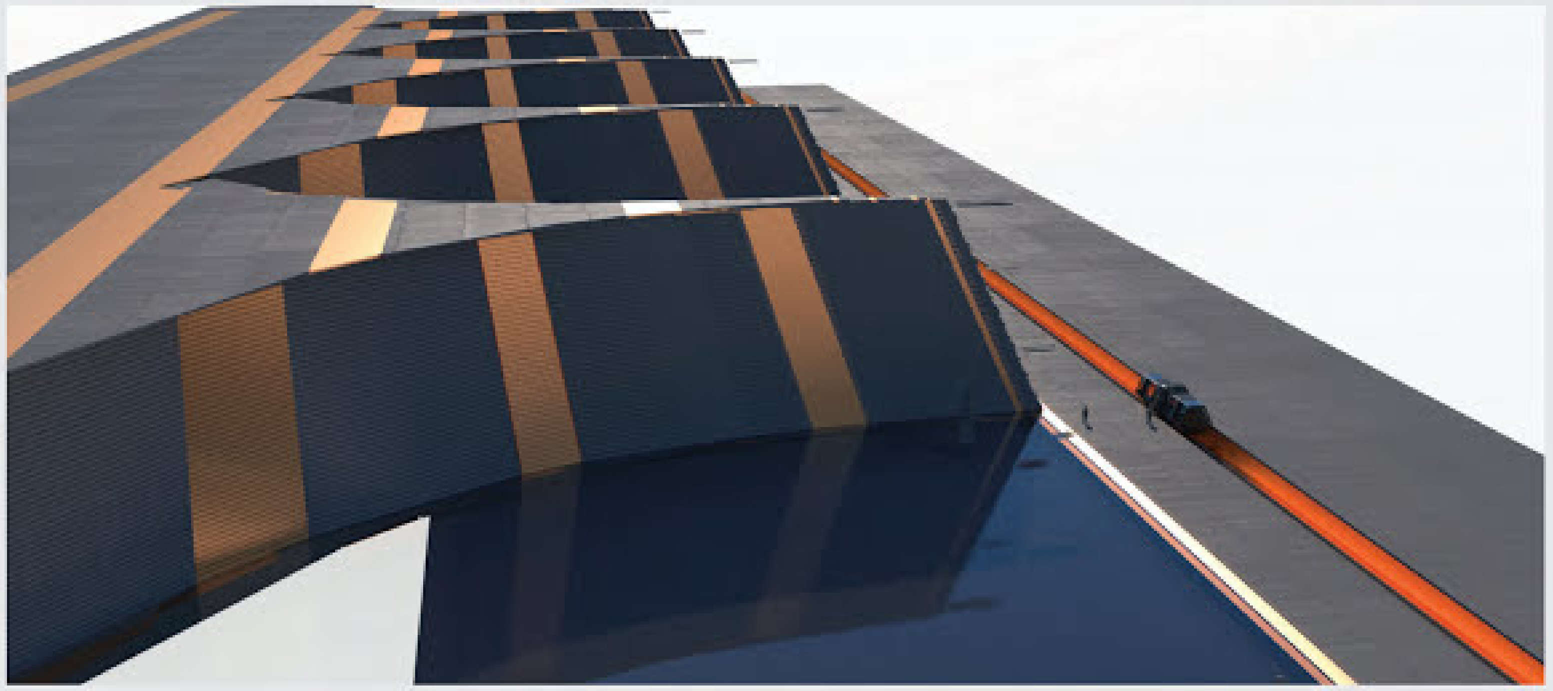


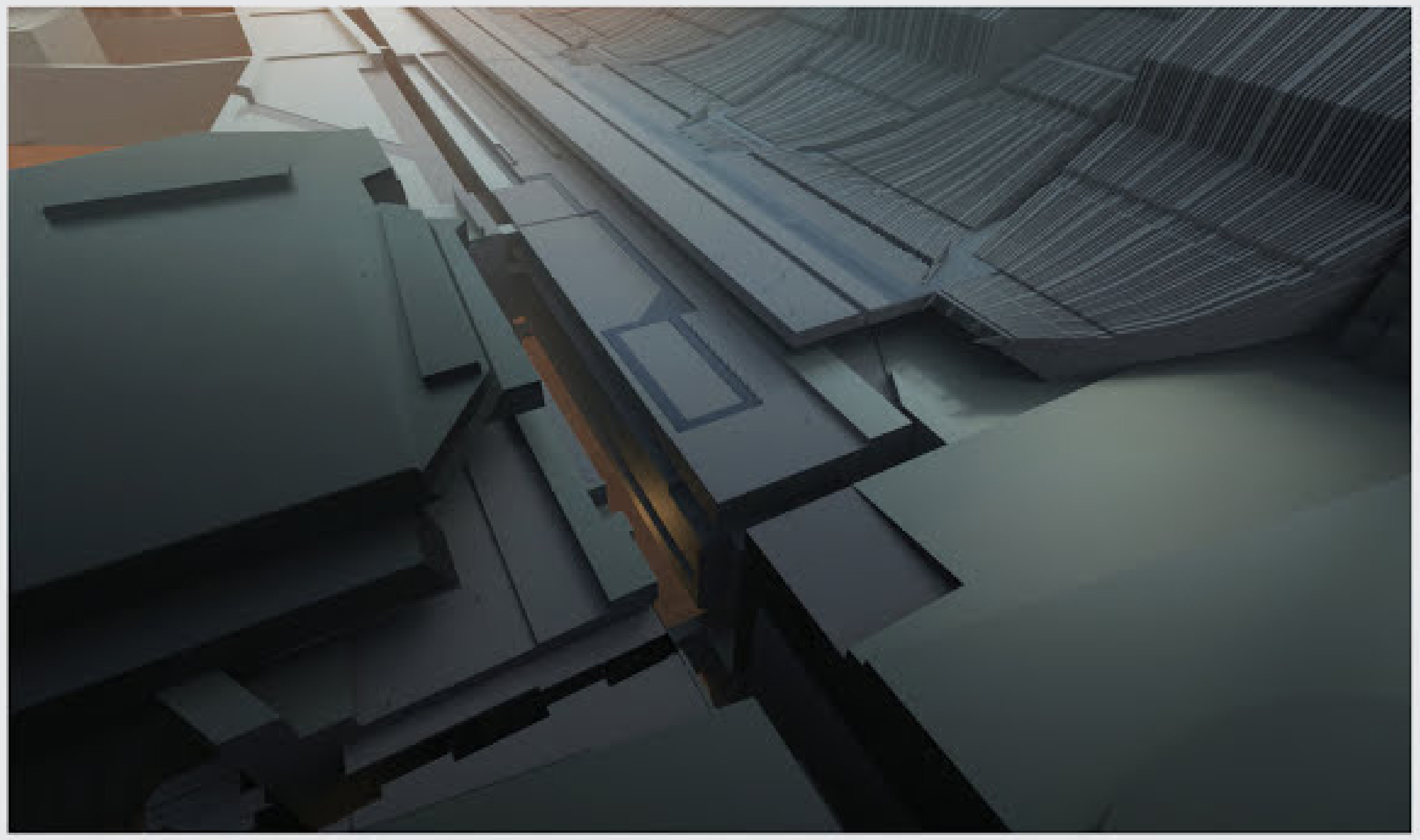


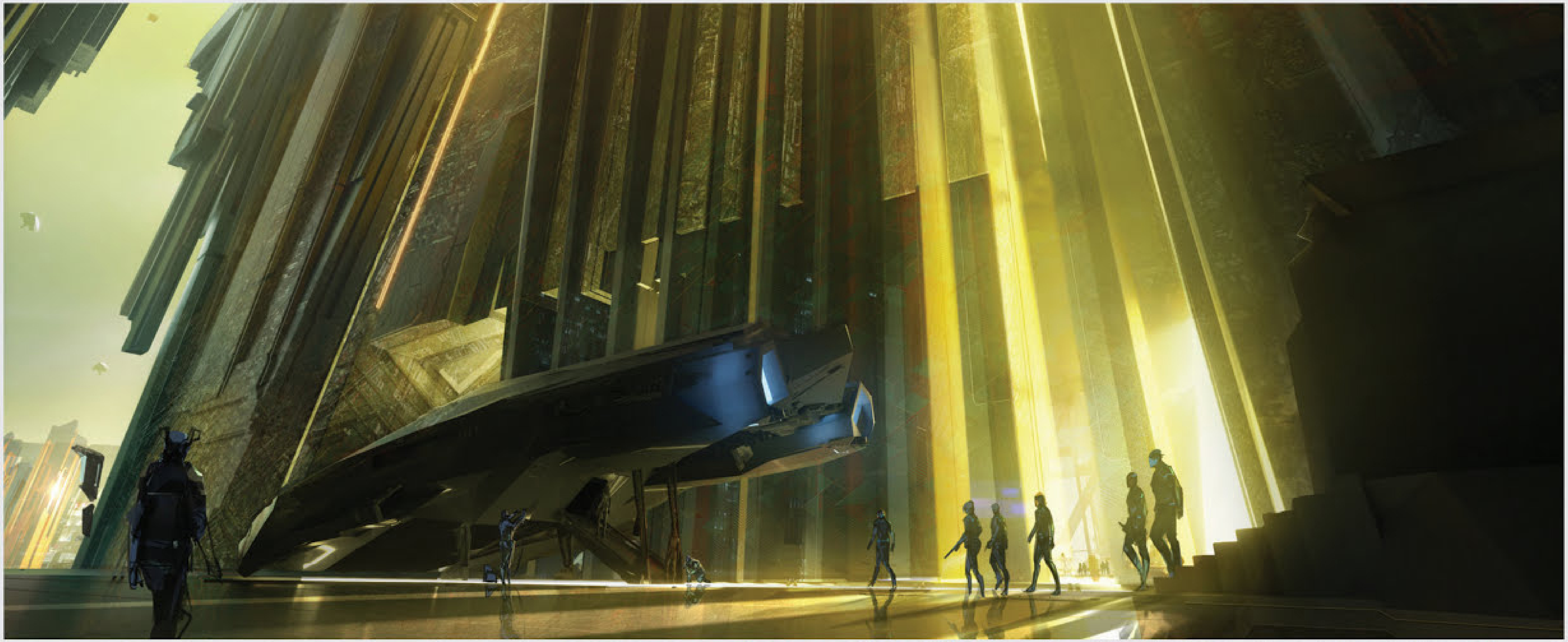


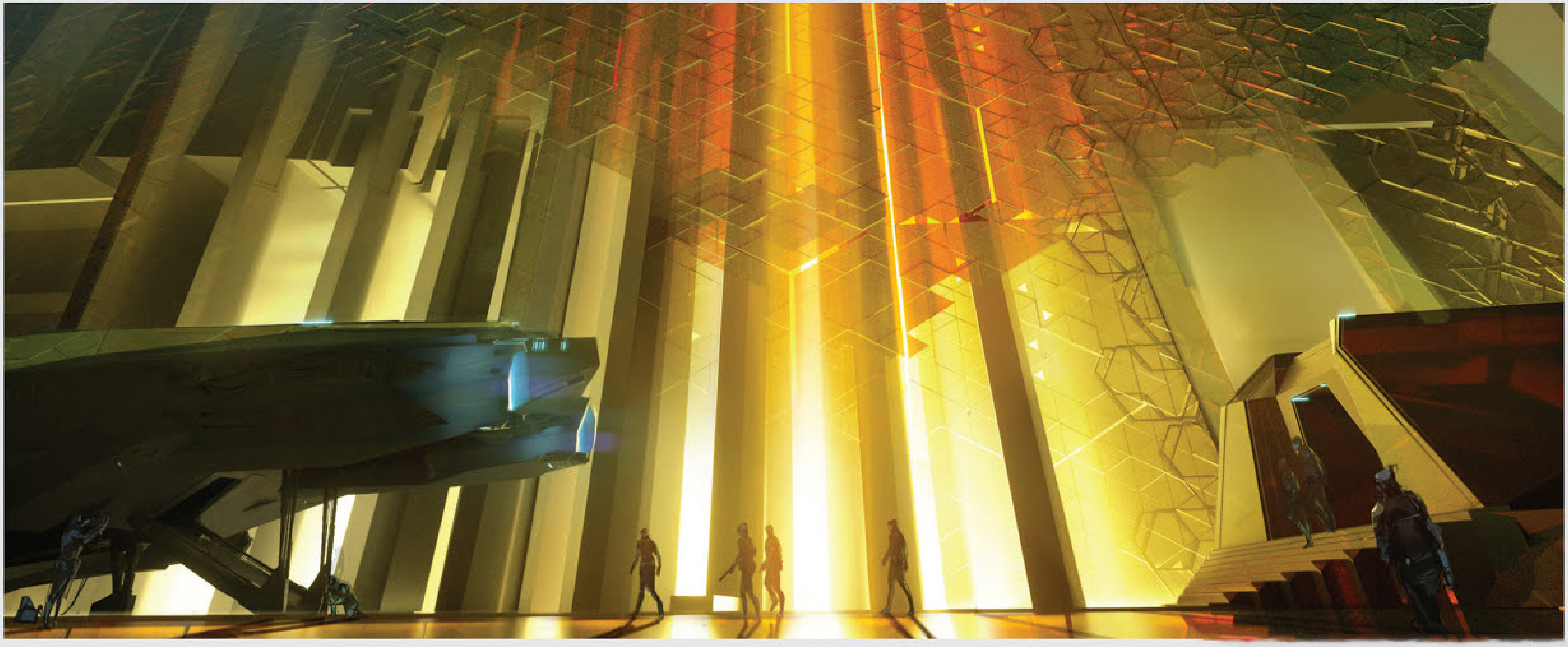


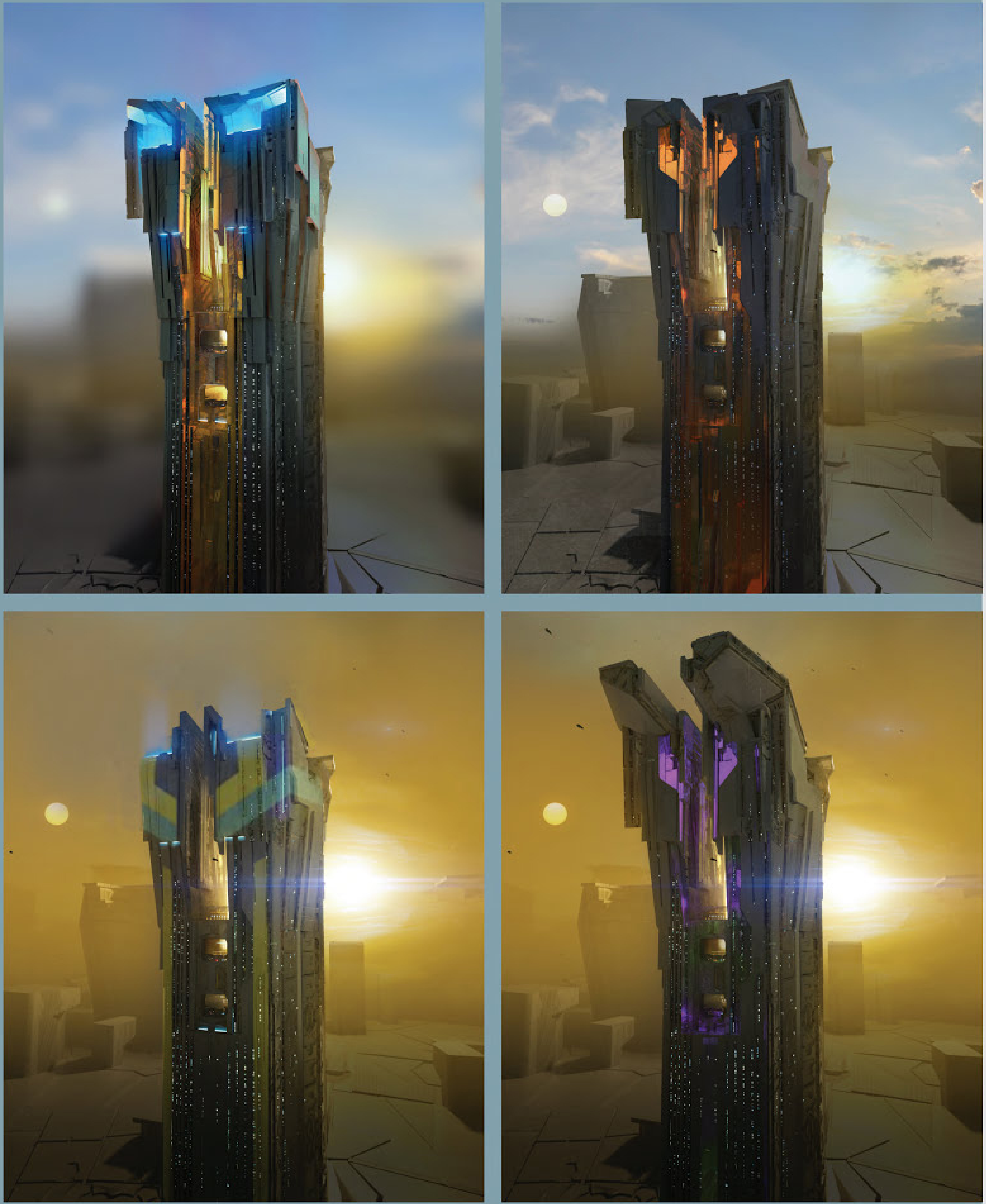








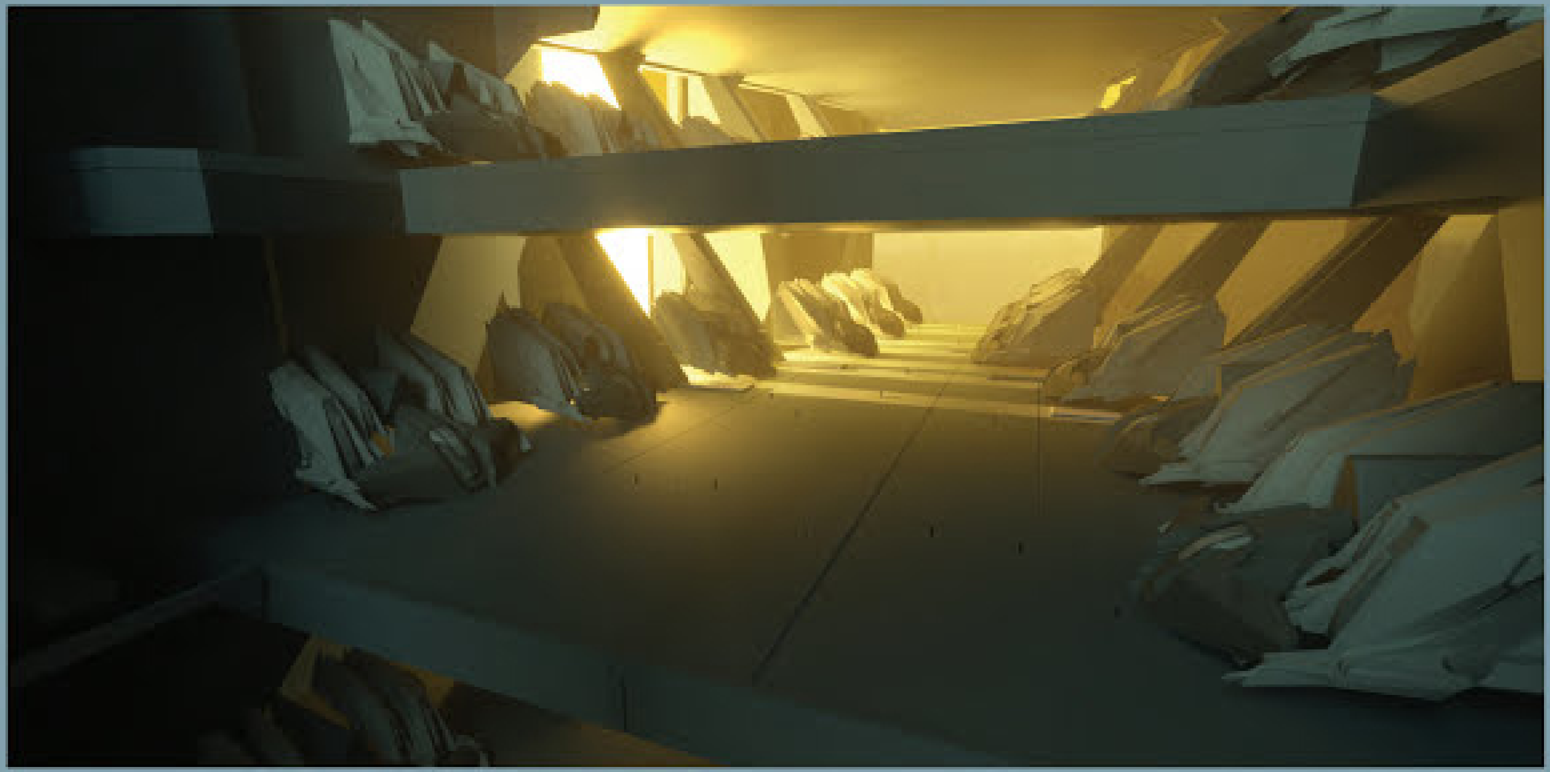


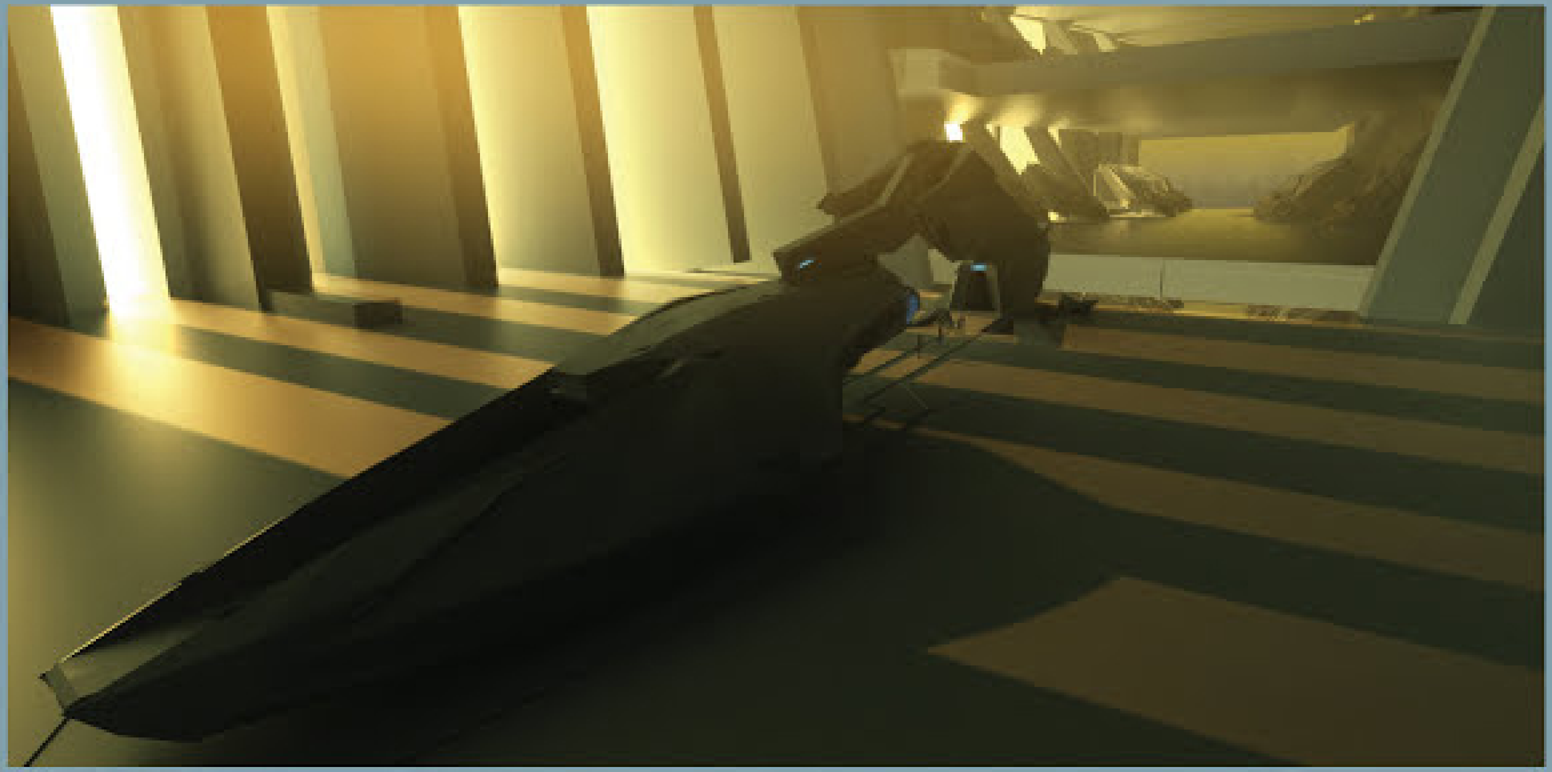


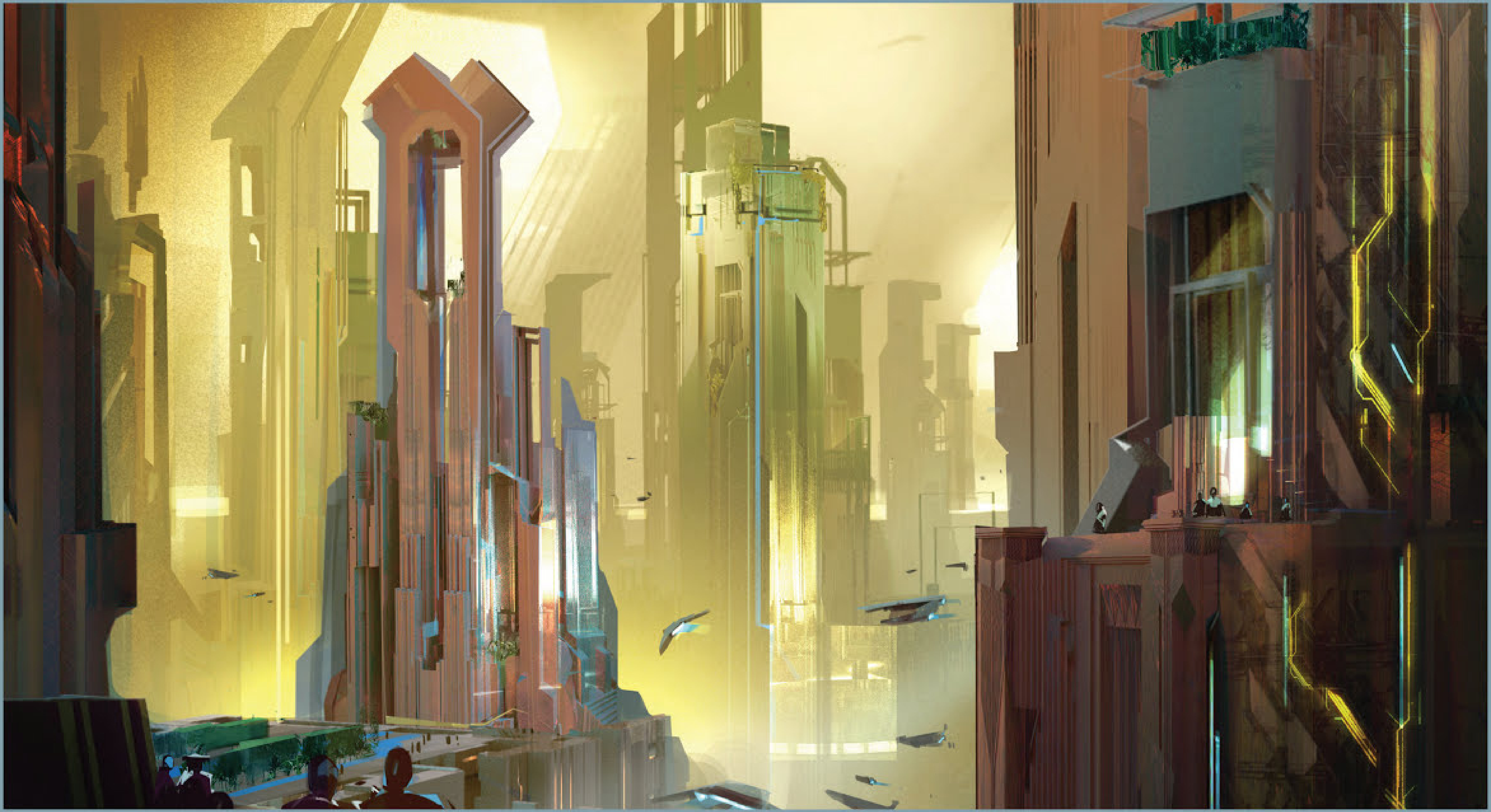
KESLER

One of the towers rising high above the ground of upper Hala belongs to Starforce. “[Directors] Ryan [Fleck] and Anna [Boden] quite early on were very keen on the Starforce tower being the dock for the *Helion*, rather than how it was initially written as a kind of space airfield,” Nicholson says. “They asked, ‘Why don’t we have it docking into a building, or being part of a really tall building of which there are many throughout the city—the part of the city that we see.’ So it just sort of gave a more interesting, multilevel, high-up-in-the-sky kind of feel to the city.

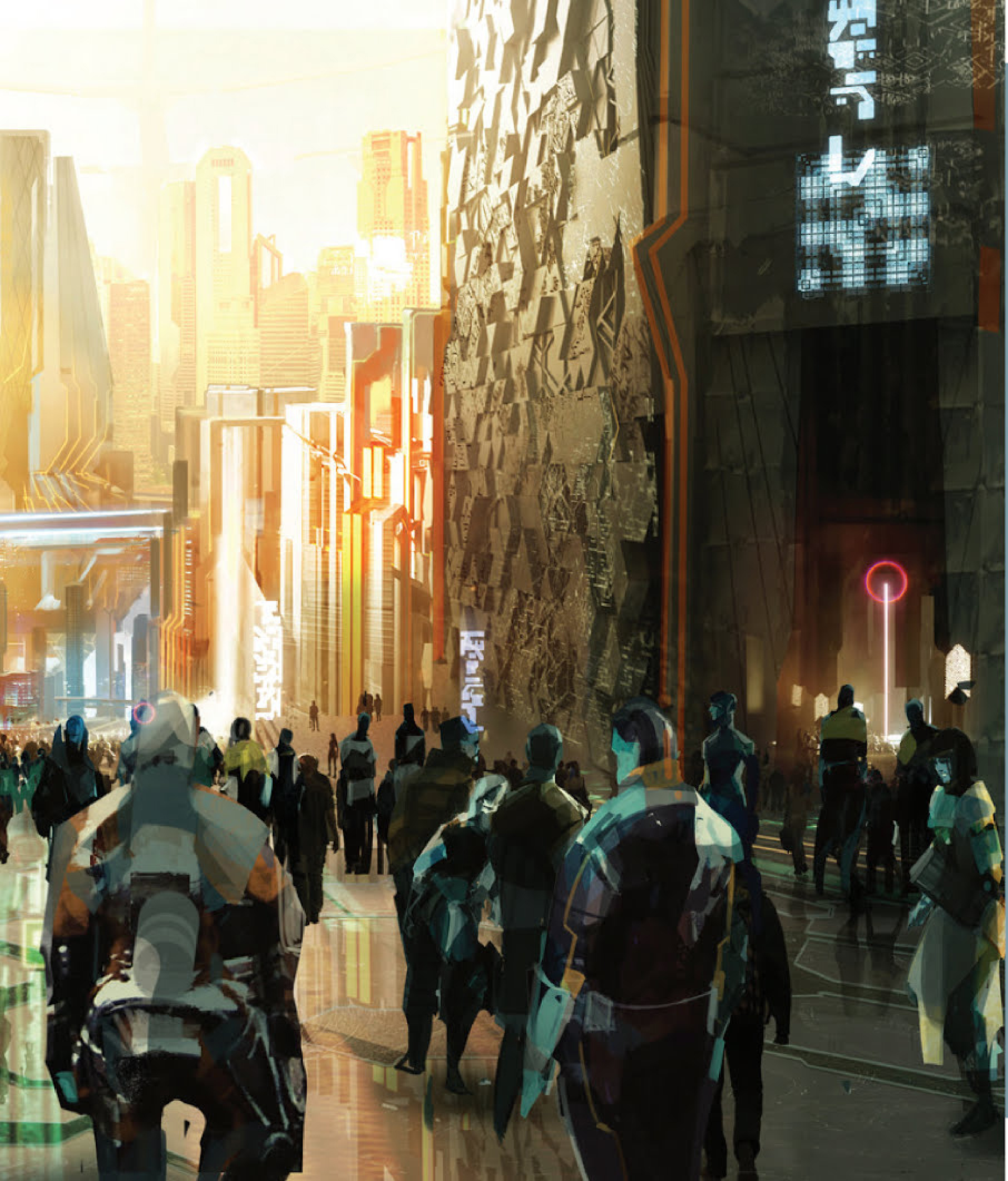
“The top right picture there [on page 25] is the *Helion* with more ships and different Starforce members in the background.”

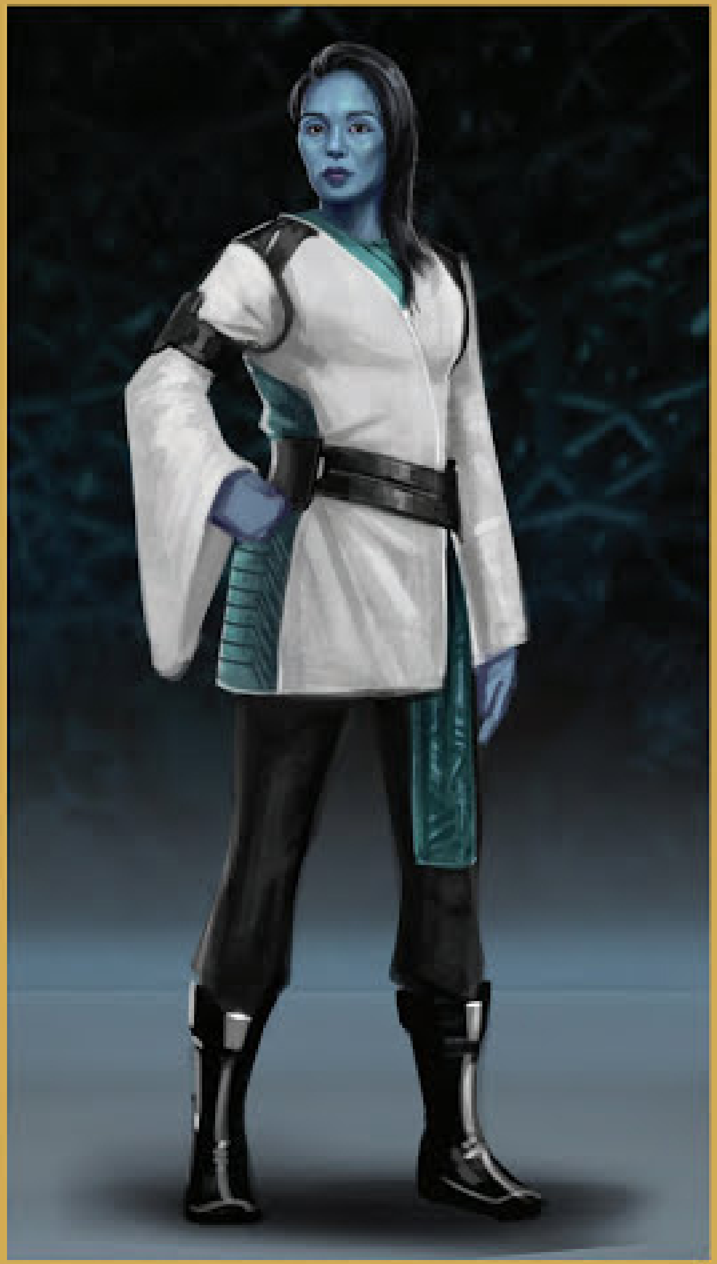


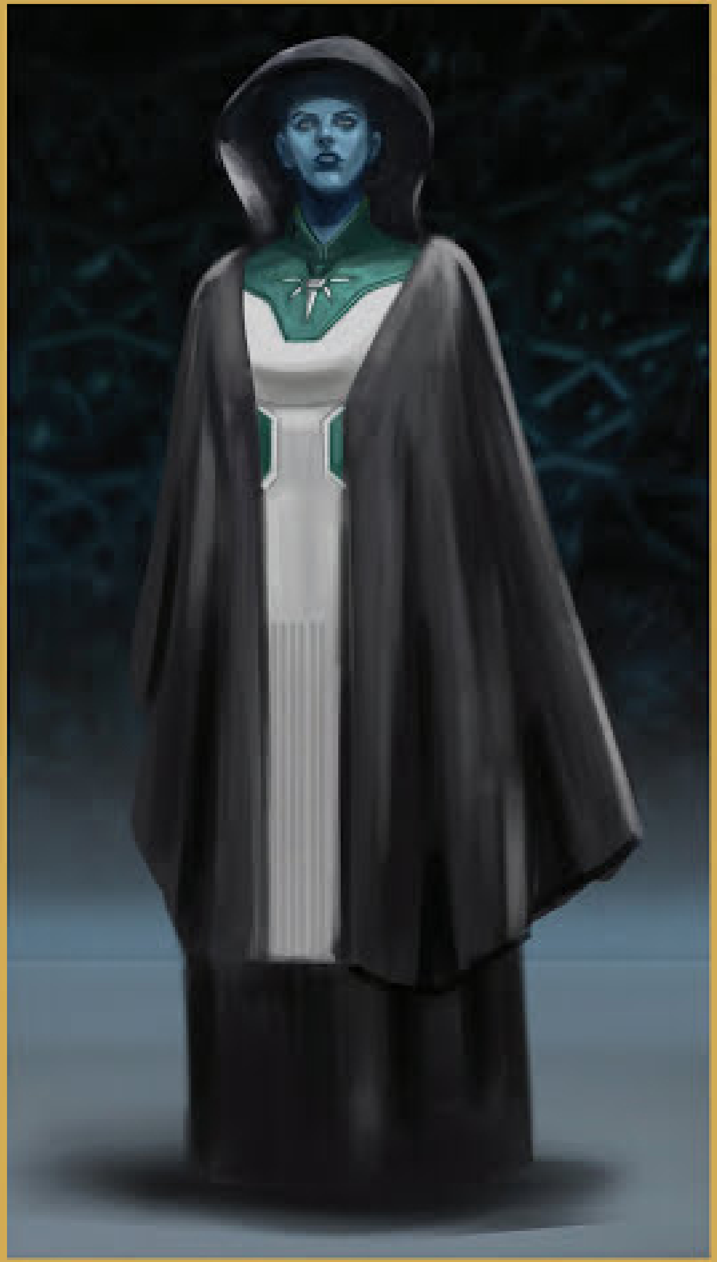




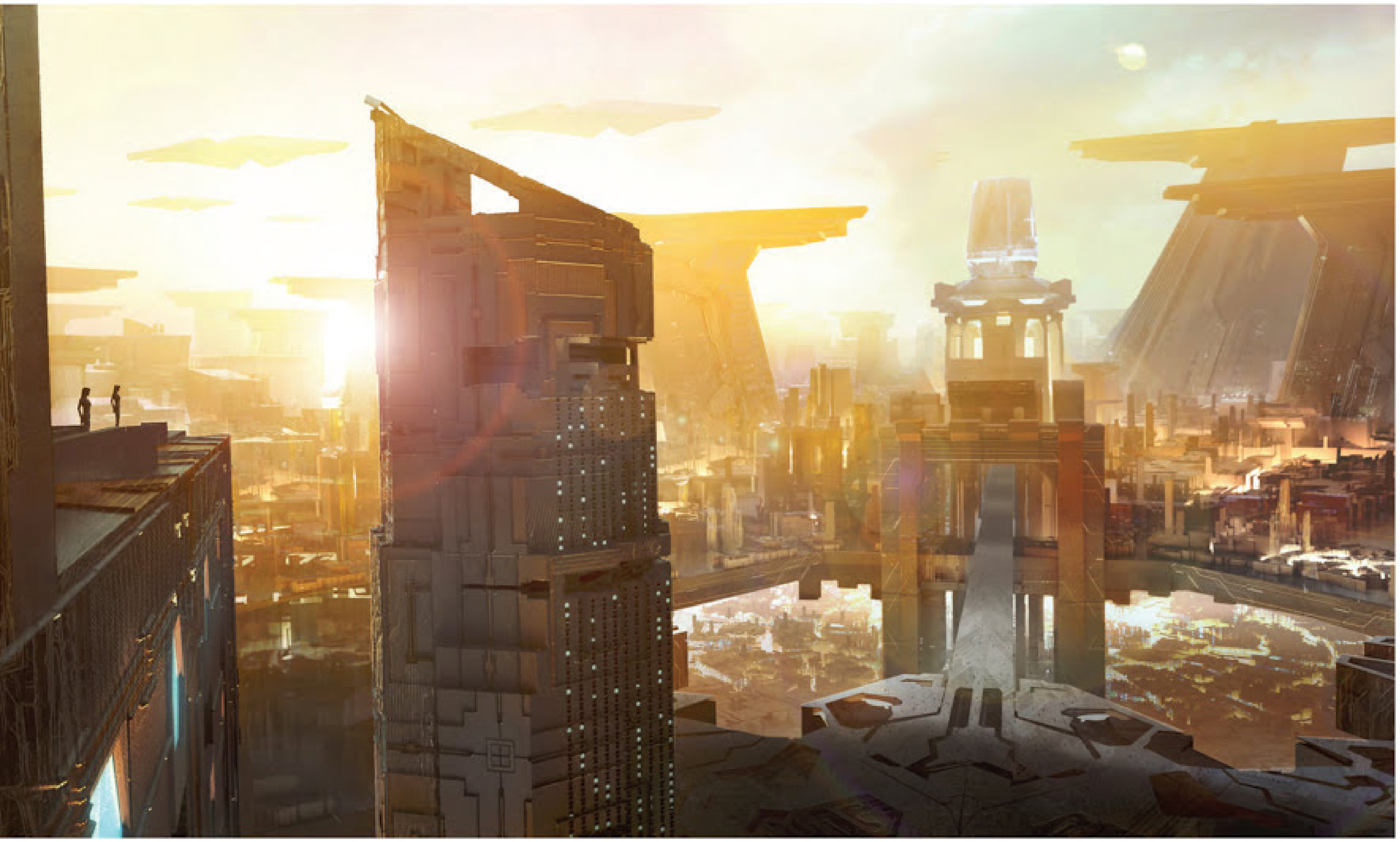
▲ TOP **KESLER**; BOTTOM **ANDERSON**





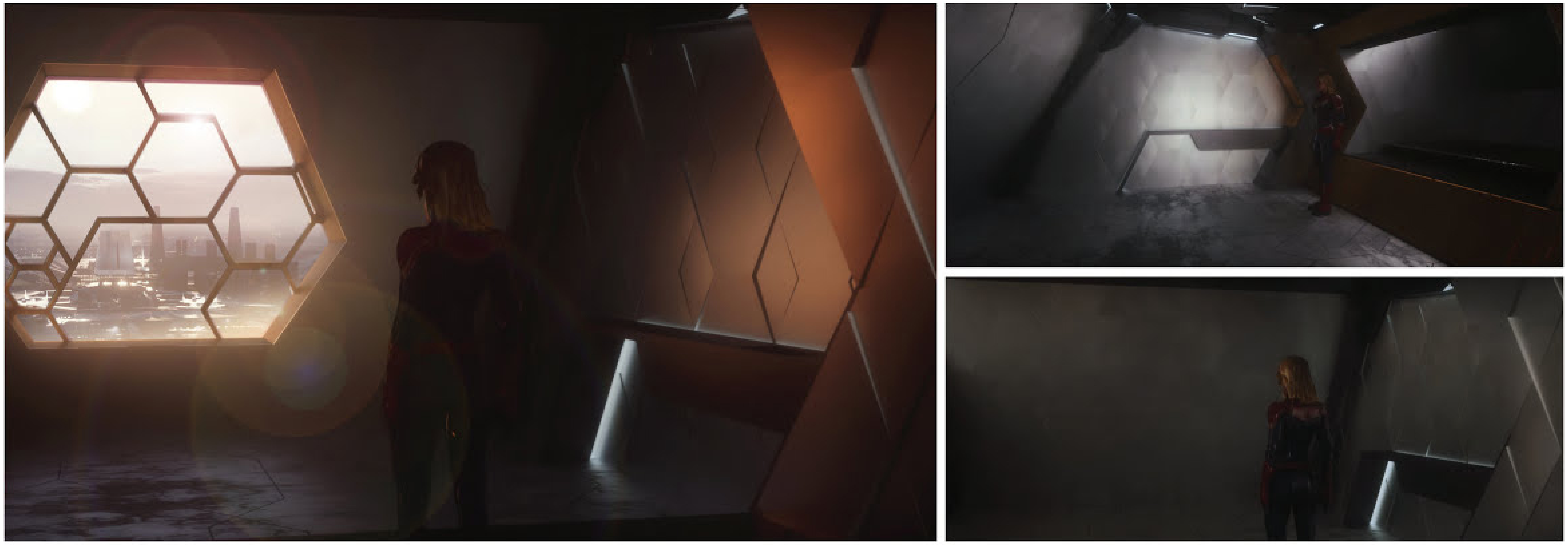


KESLER & SZE

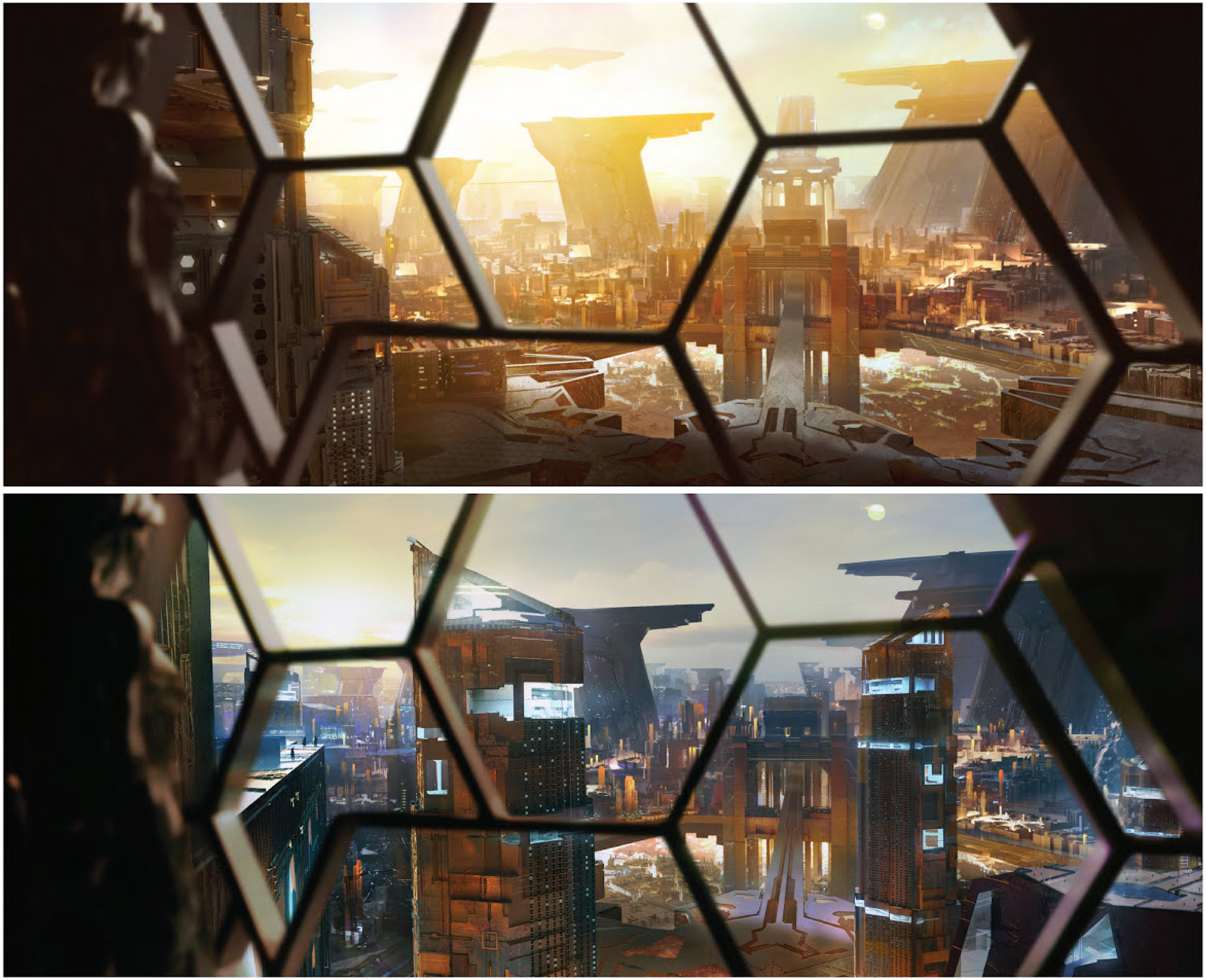


Vers' living quarters on Hala are minimalistic. "This had to feel like a barracks for a single room. Vers' apartment was a space for her," Nicholson says.

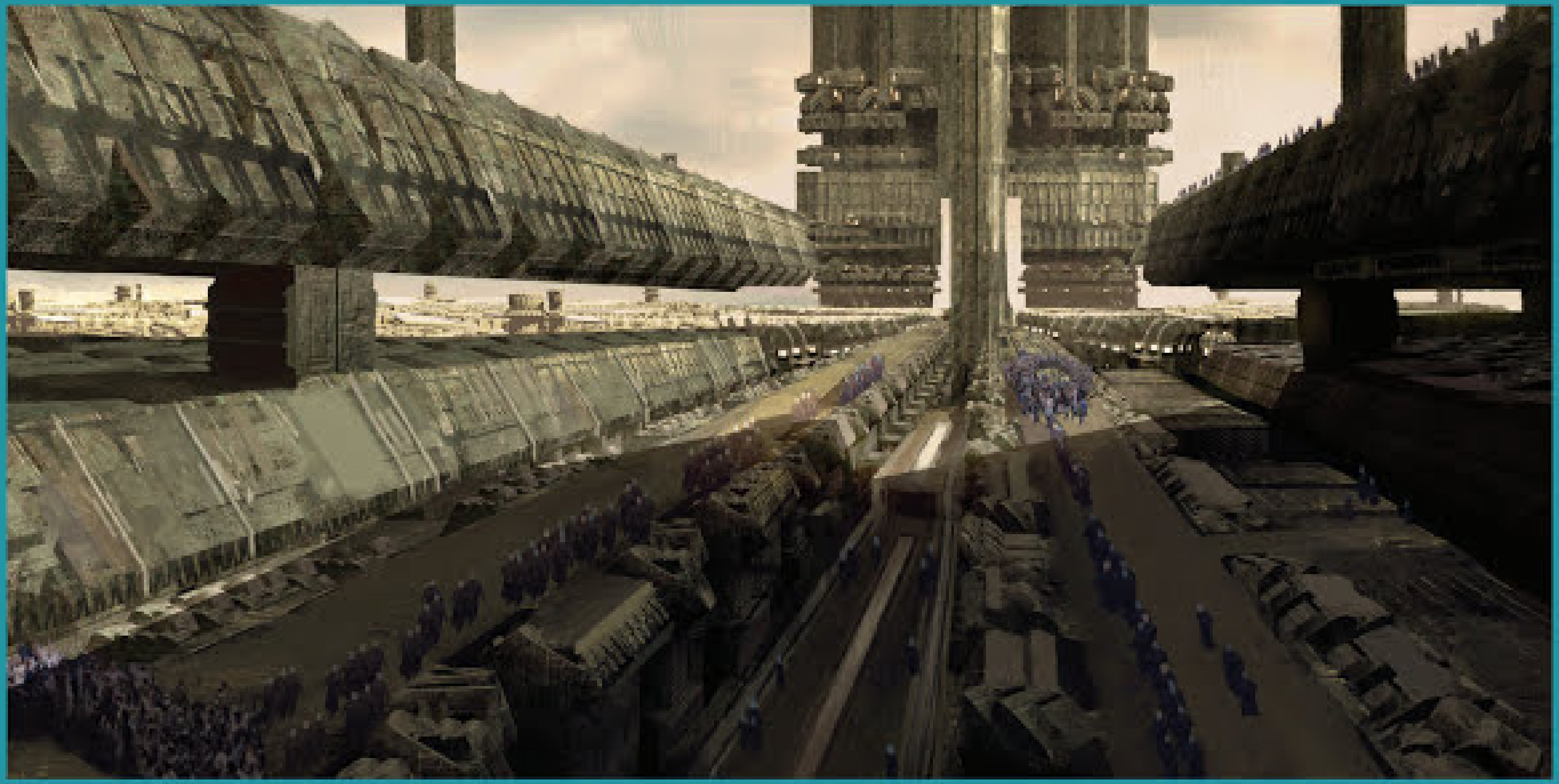
The room was designed as an unexpected introduction to the planet. "First you think it's in the future, so the audience gets that impression of she's on her own," Nicholson says. "She's in a very standardized room. Is it some sort of future hotel? We're not quite sure. But then when the window opens, you see both the shapes of the window and also the landscape, which reveals the difference between where we think we are and where we really are. It's clearly not Earth, and it's clearly radically different. This is what we had to take away from that as an audience, and that was the whole point between the reveal like this and working with them in terms of the very subdued lighting and the magical wall—the window appears on the wall where she touches a panel by her bed."

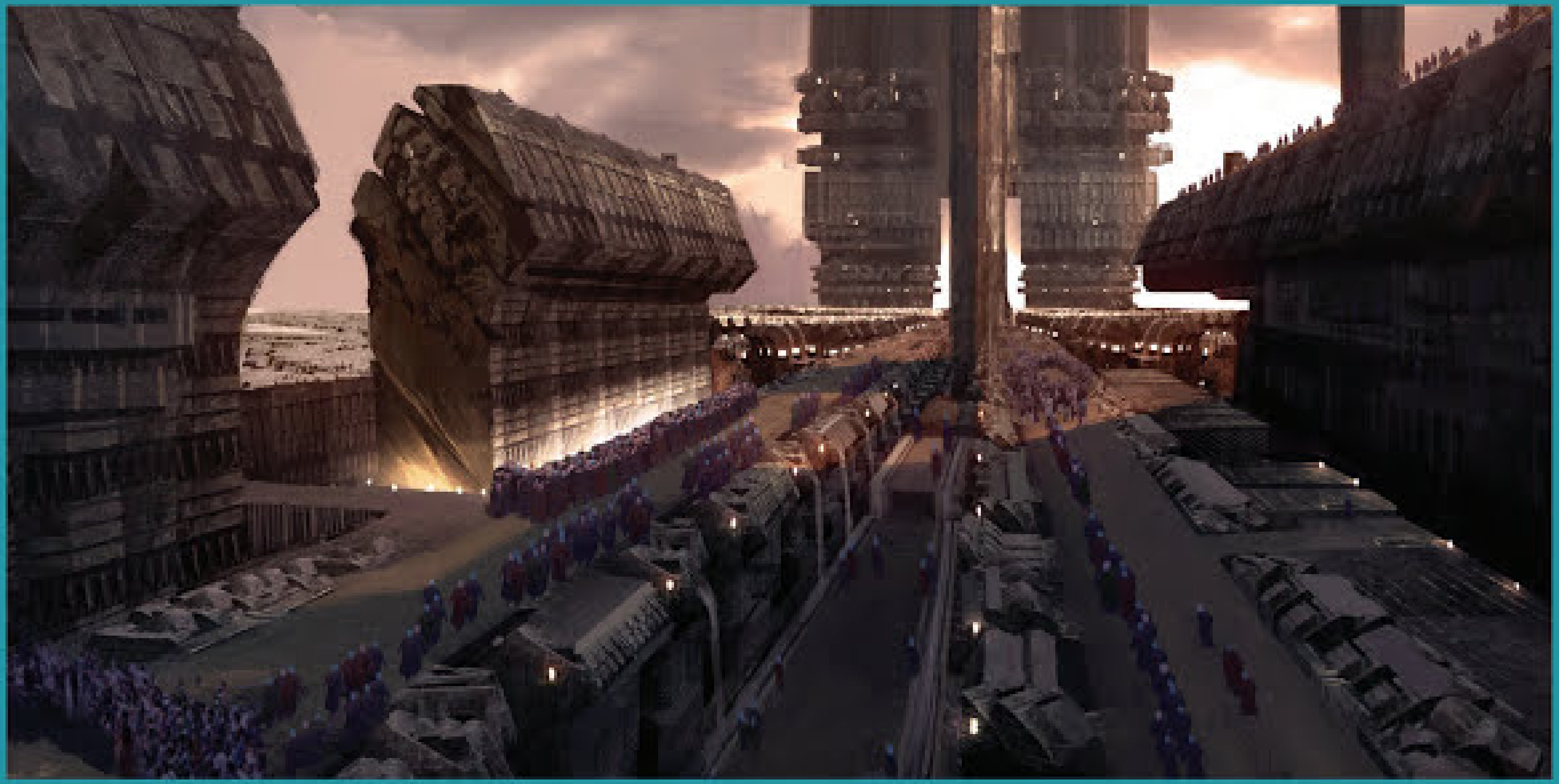


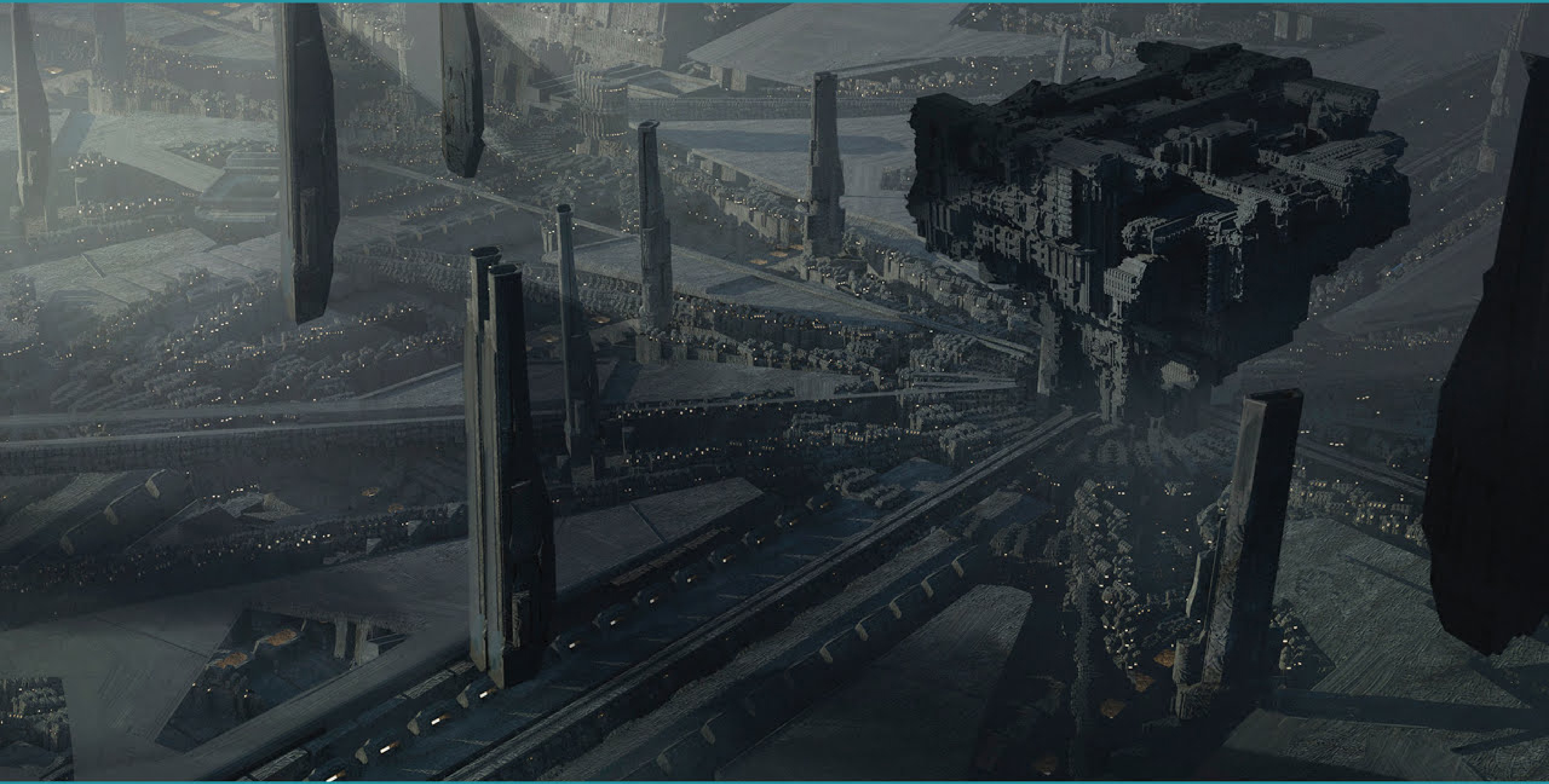
TOP **KESLER** · BOTTOM **URSCHEL** ▲



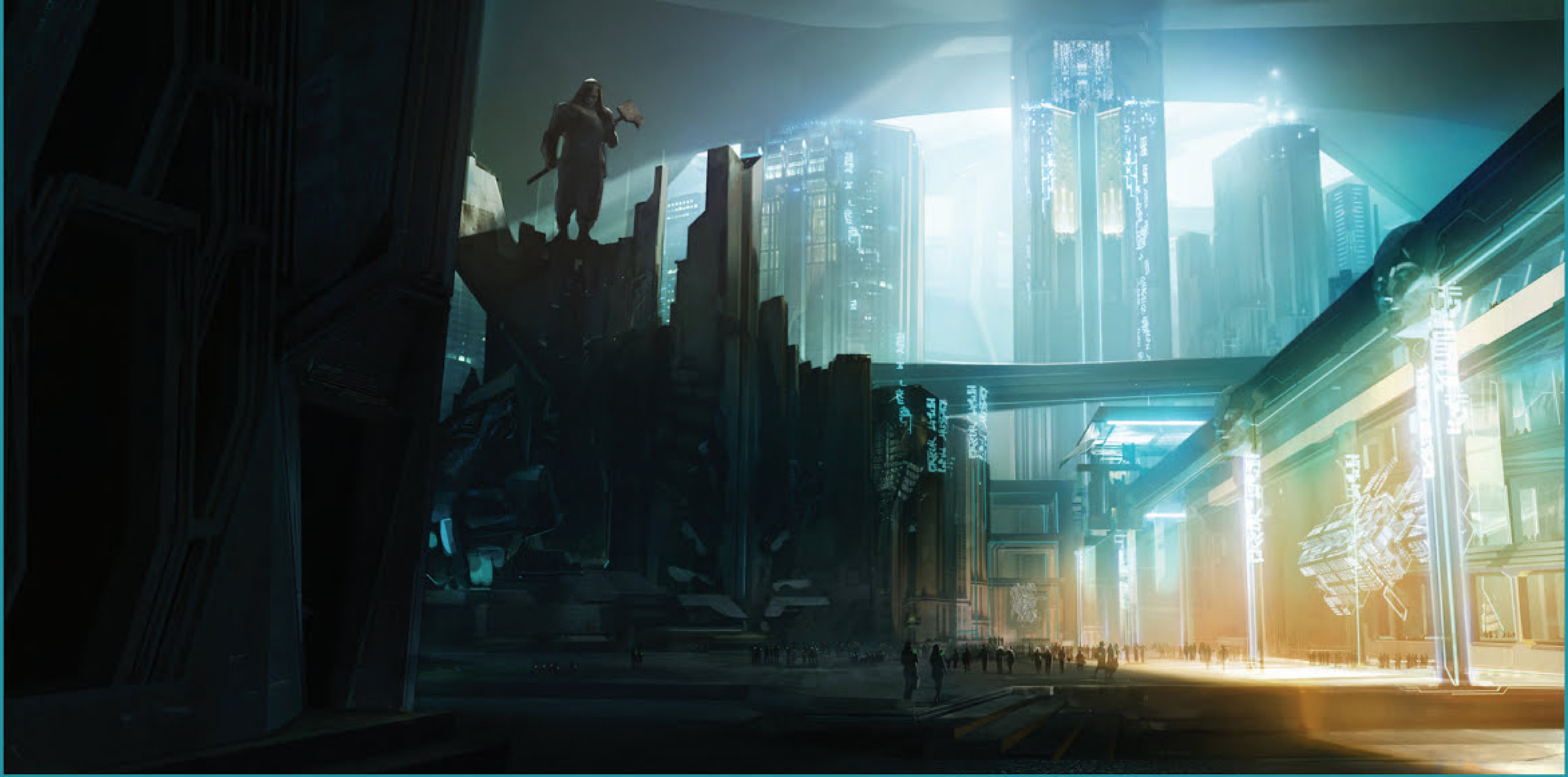
■ KESLER



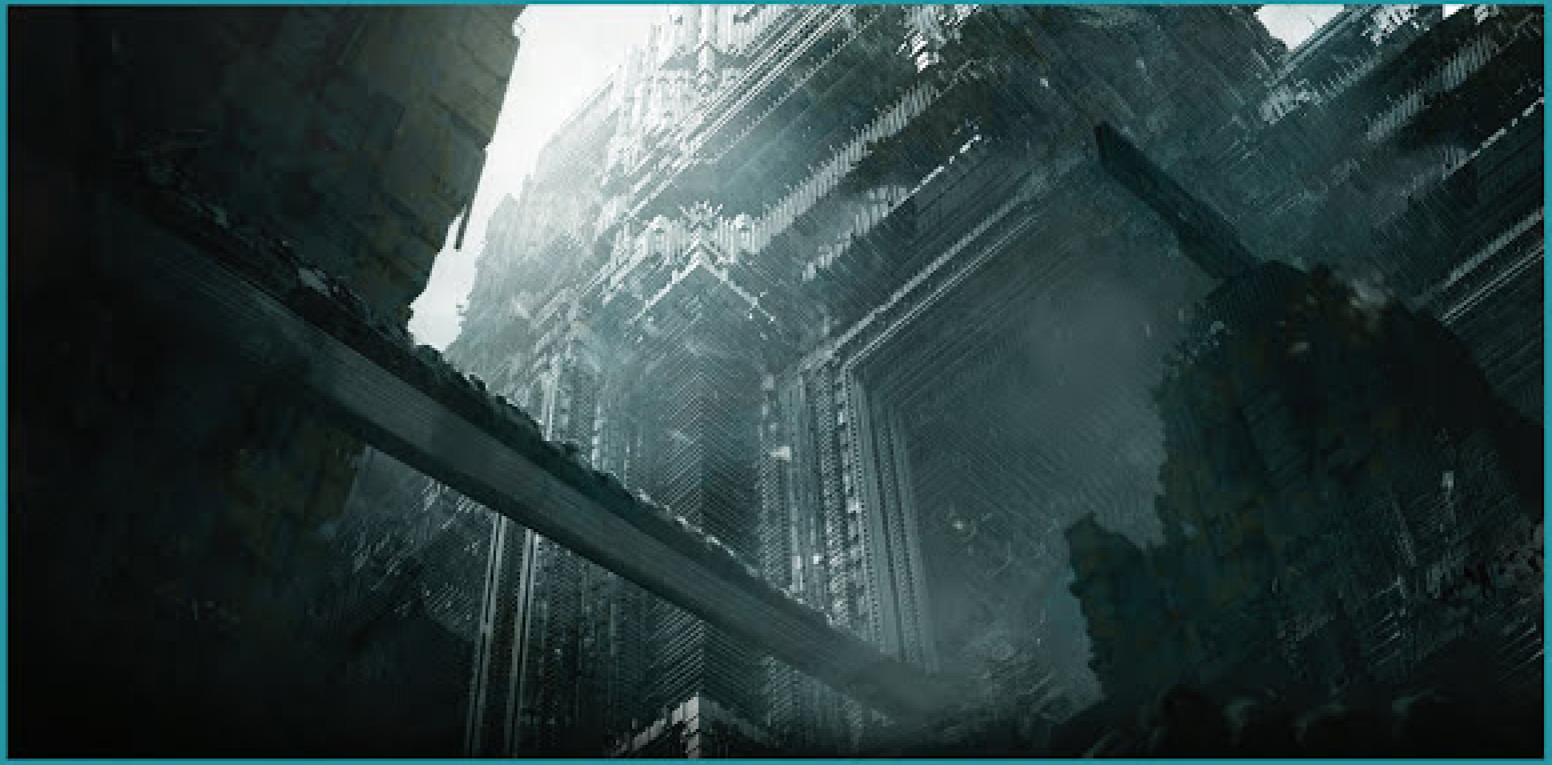


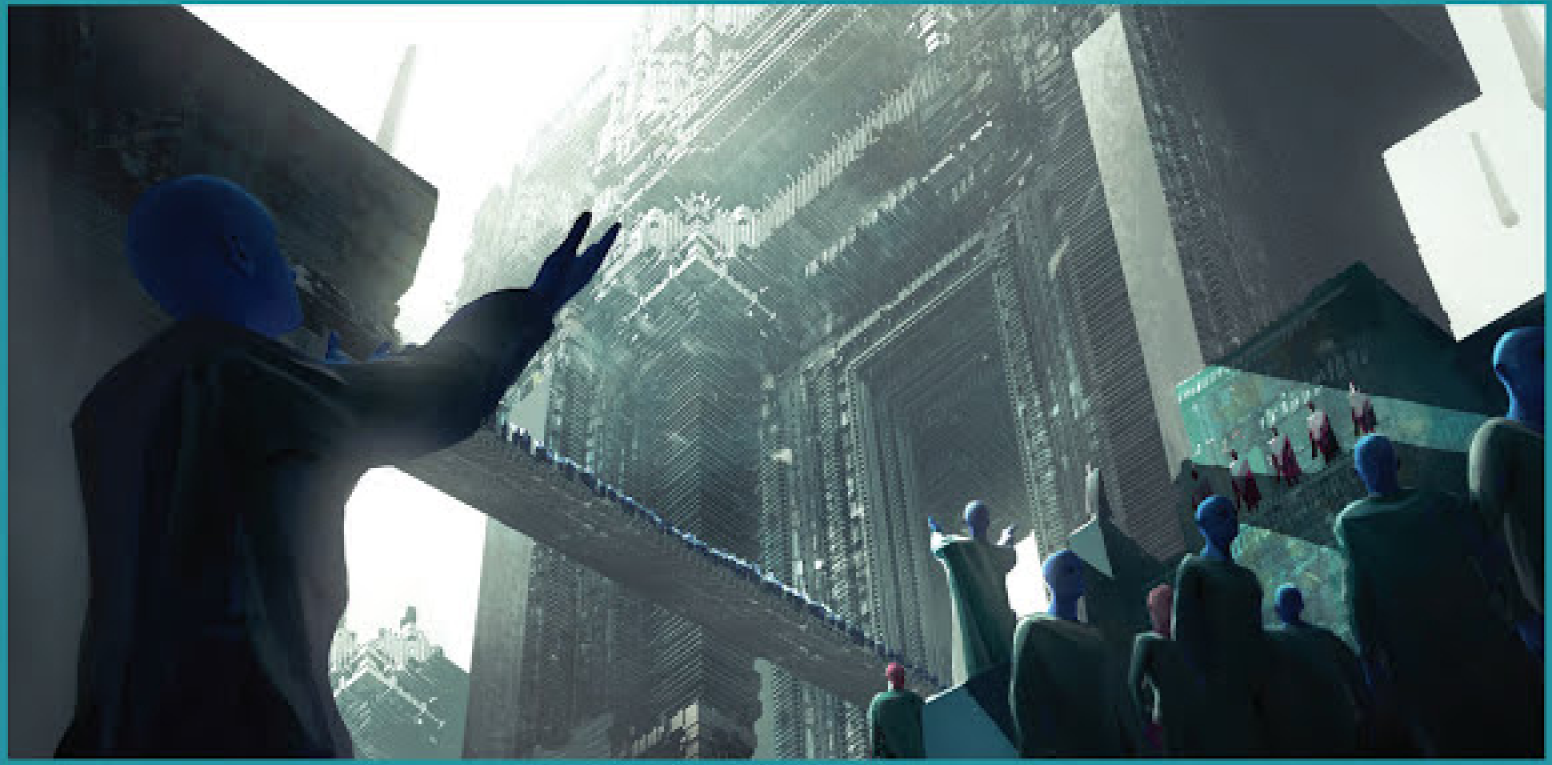


TOP **CARPIO**; BOTTOM **DOMINGUEZ** ▲

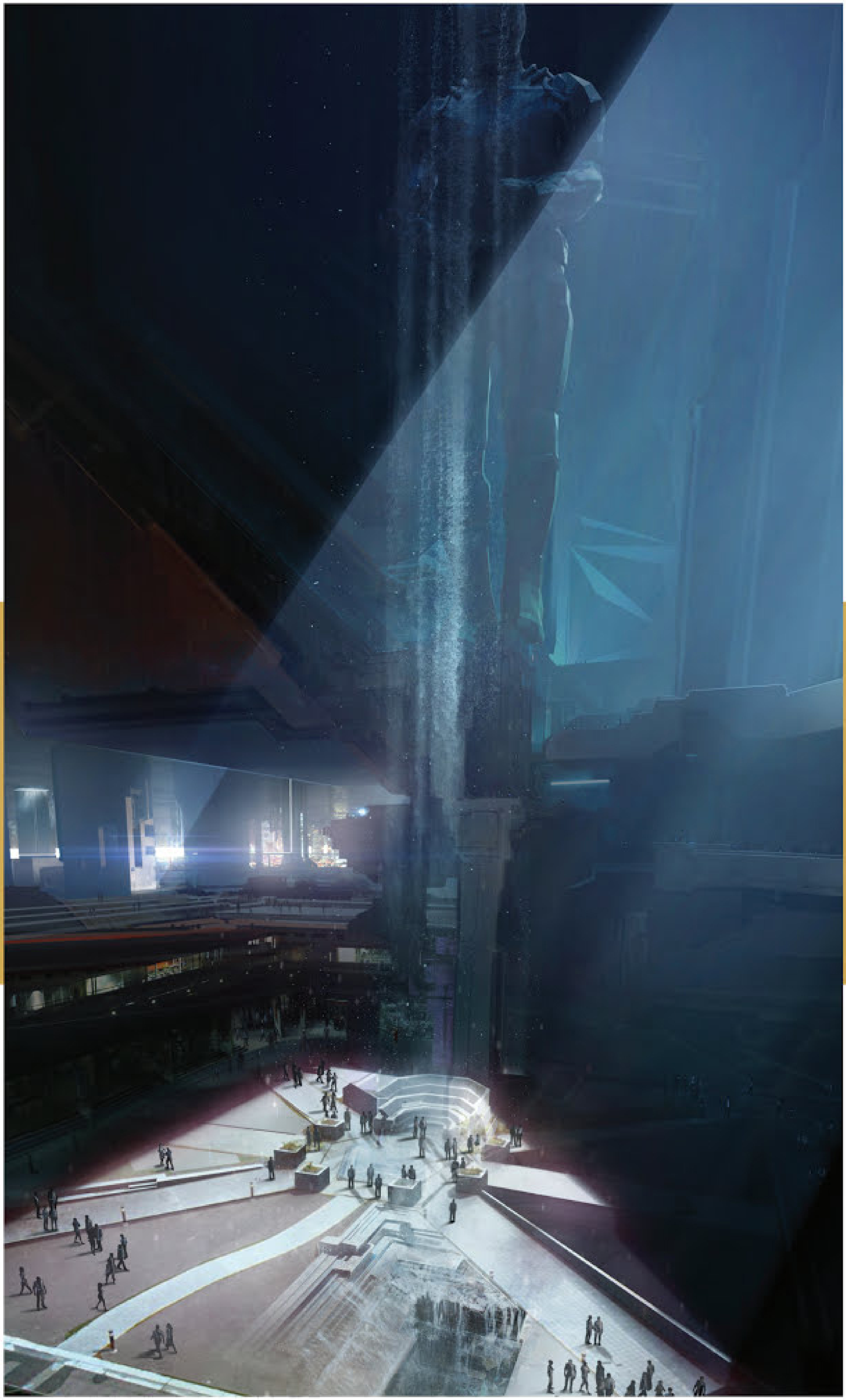
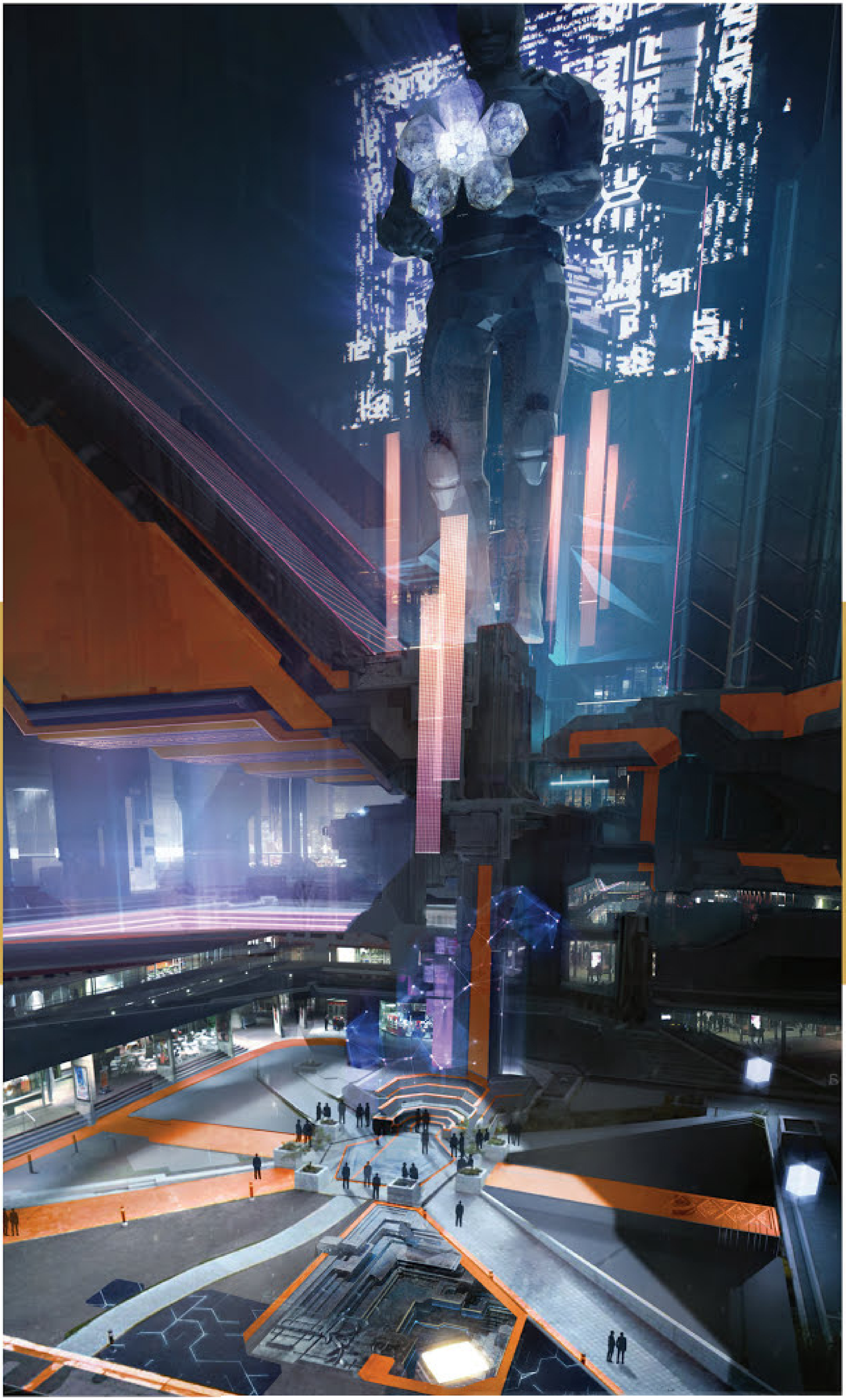


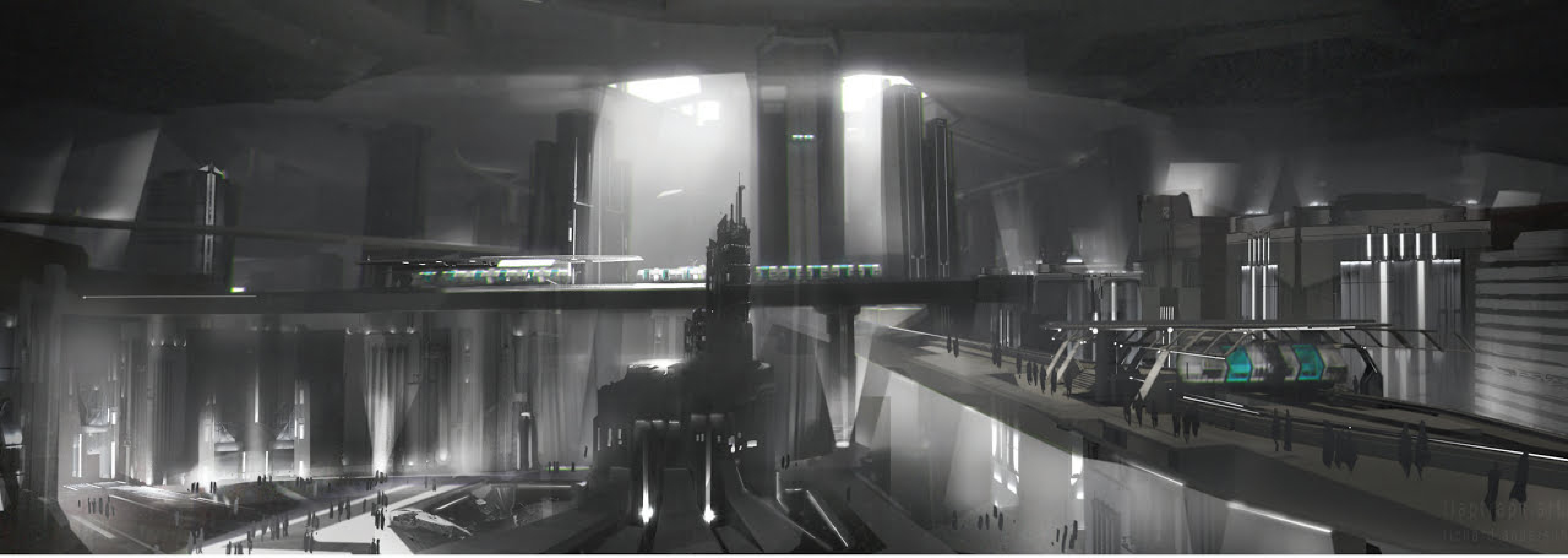
The citizens of Hala revere the members of Starforce, the elite warrior team that brings Vers into their ranks. "Kree society is a very structured, I would say quite militaristic society," actress Gemma Chan, who plays Minn-Erva, a member of Starforce, says. "They value their warriors above anyone else. The Starforce [members] are elite warriors, so their status in society is very high."

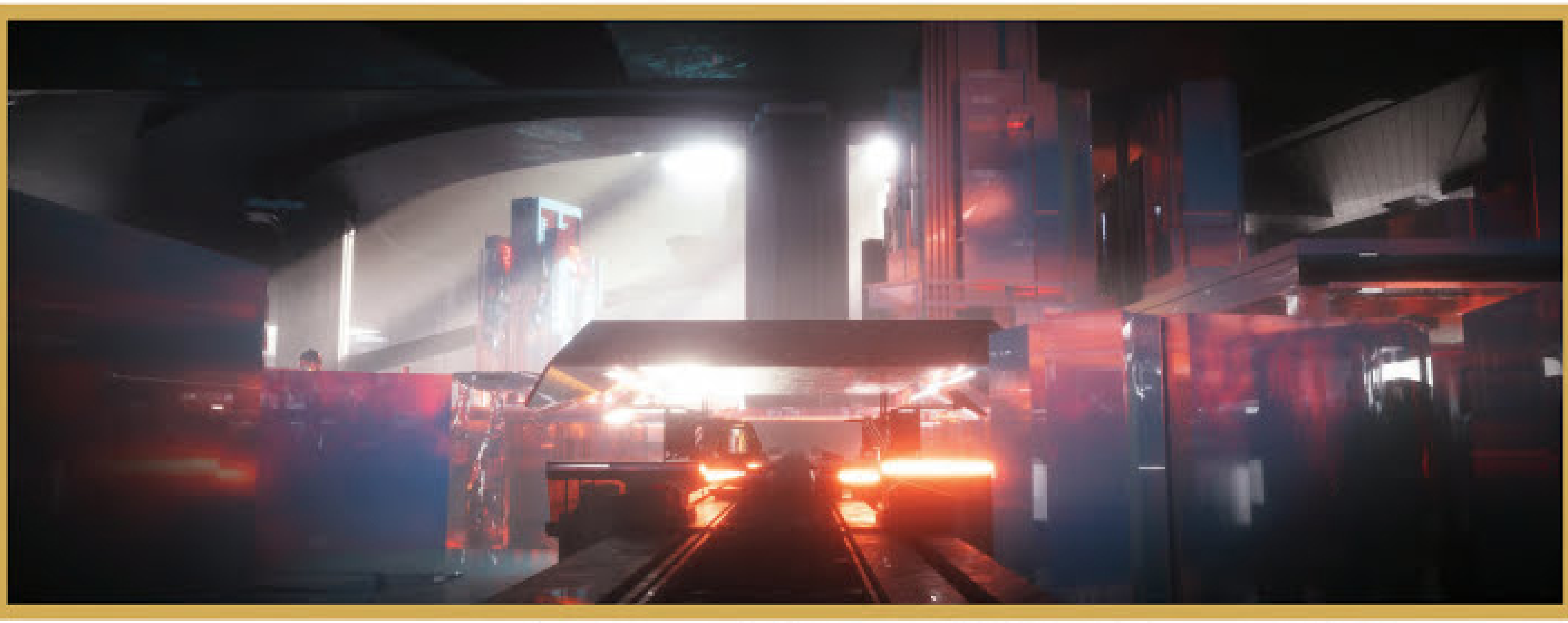


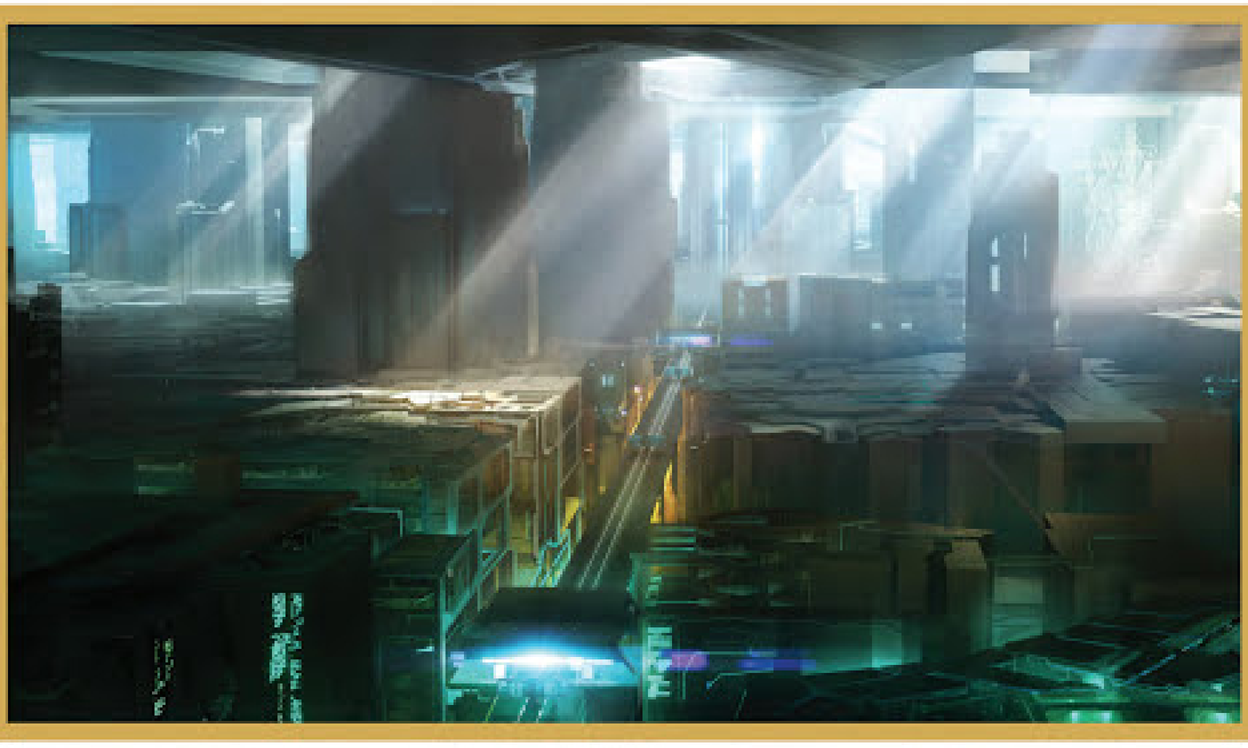


▲ TOP **KESLER**; BOTTOM **CARPIO**

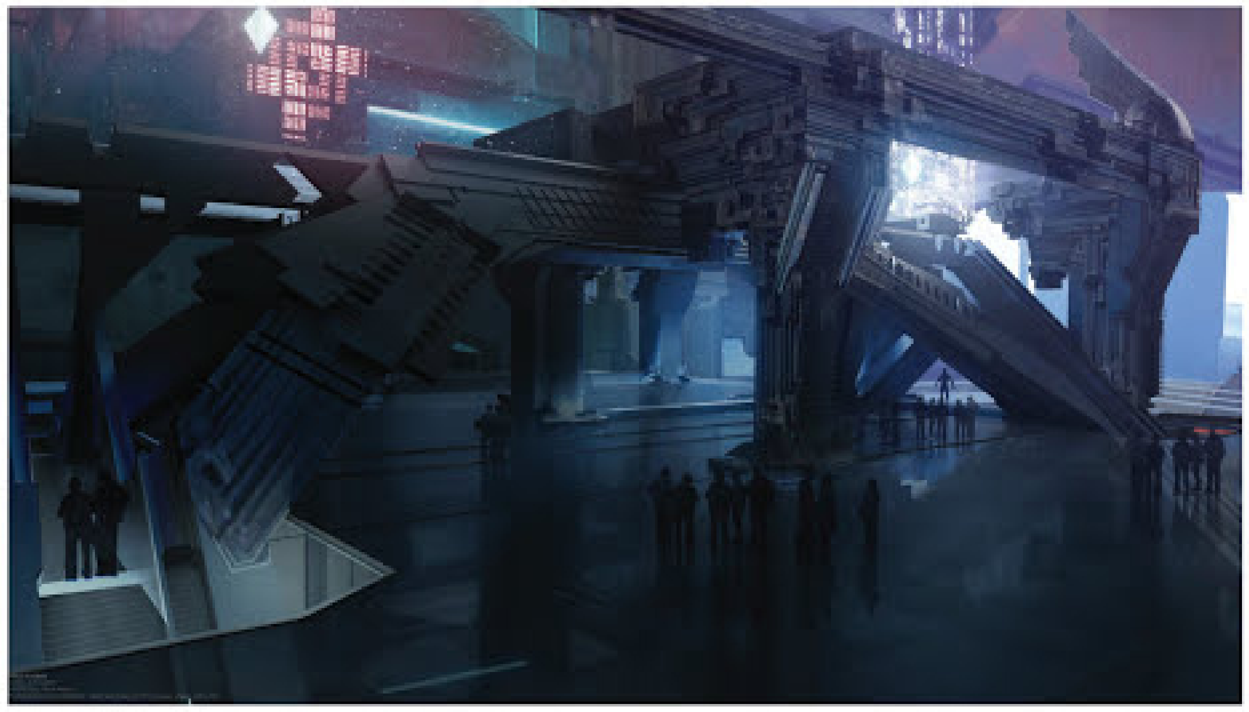



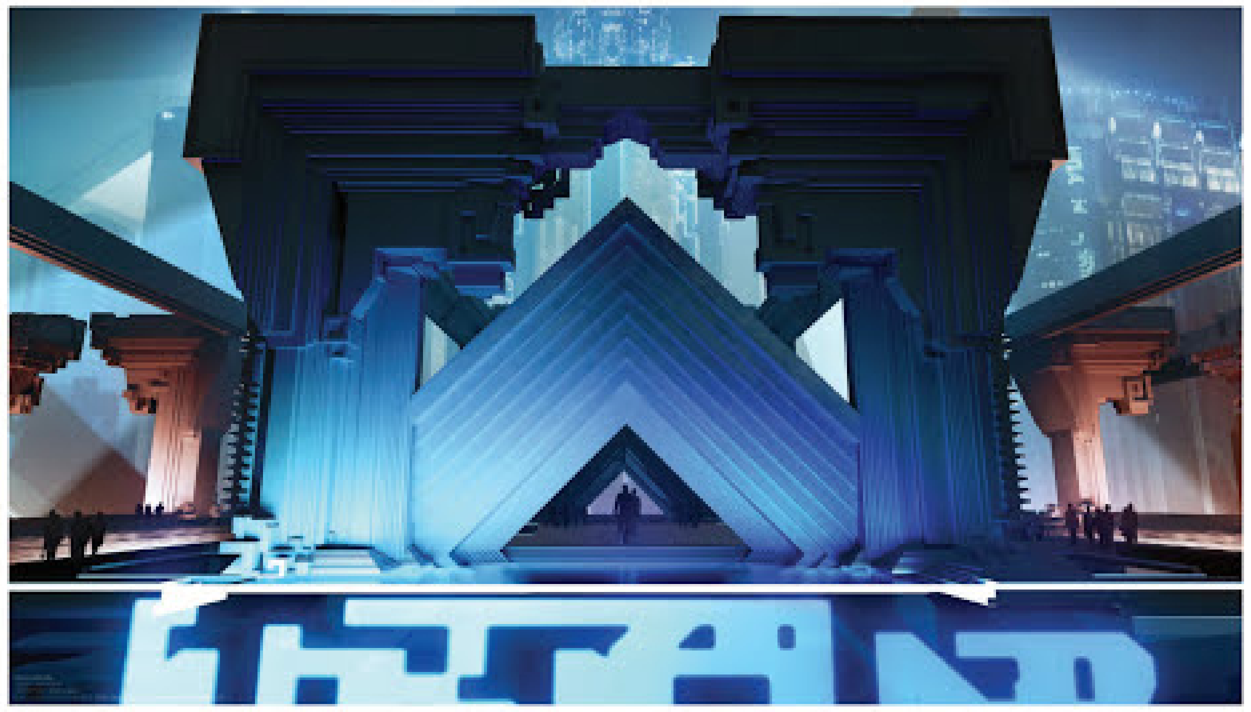






Lower Hala proves a stark contrast to its sunlit upper level. Shadows cover the ground in darkness. While sunlight peeks through the gaps above, the bright glow of neon is far more prominent.



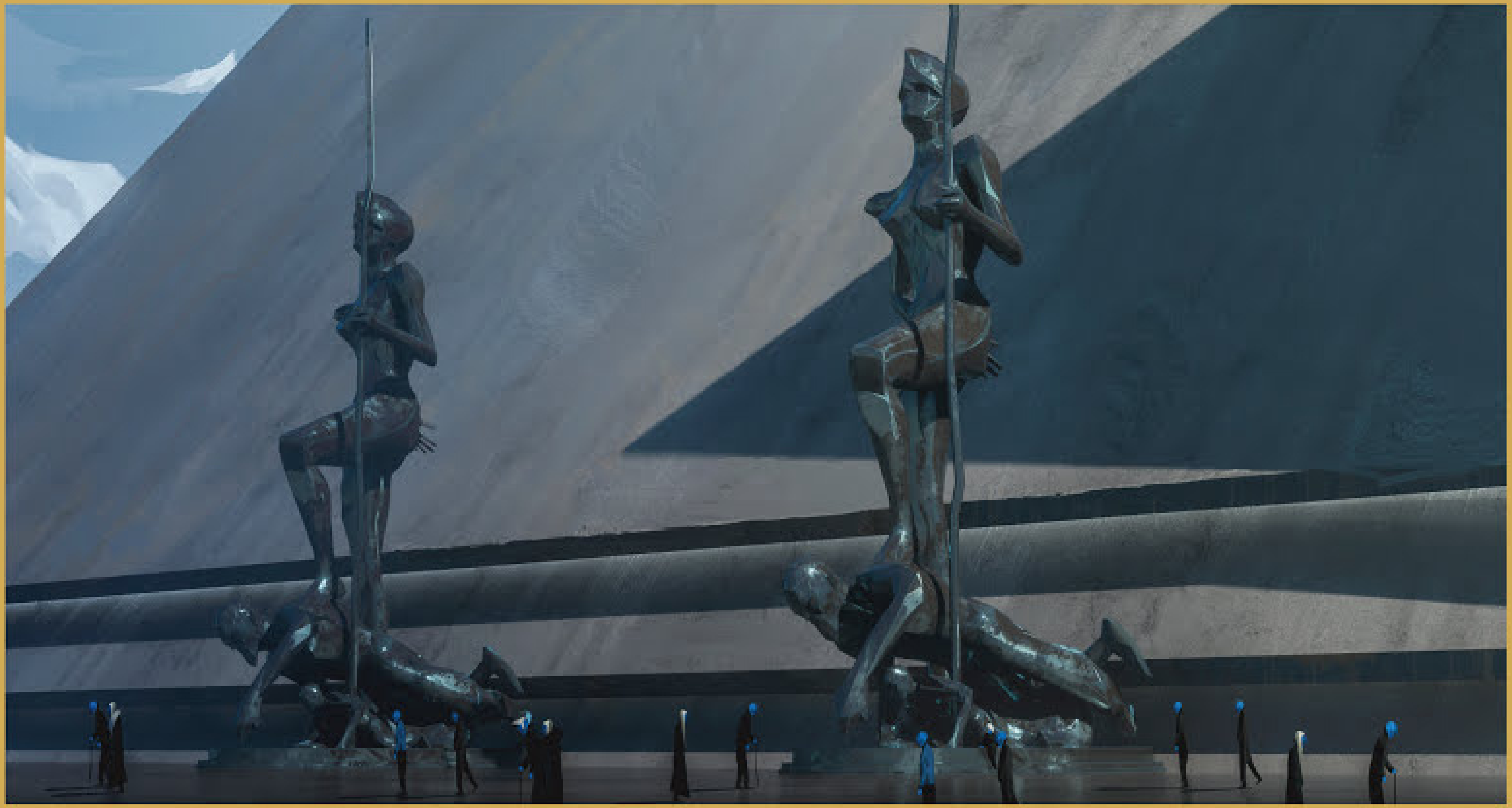


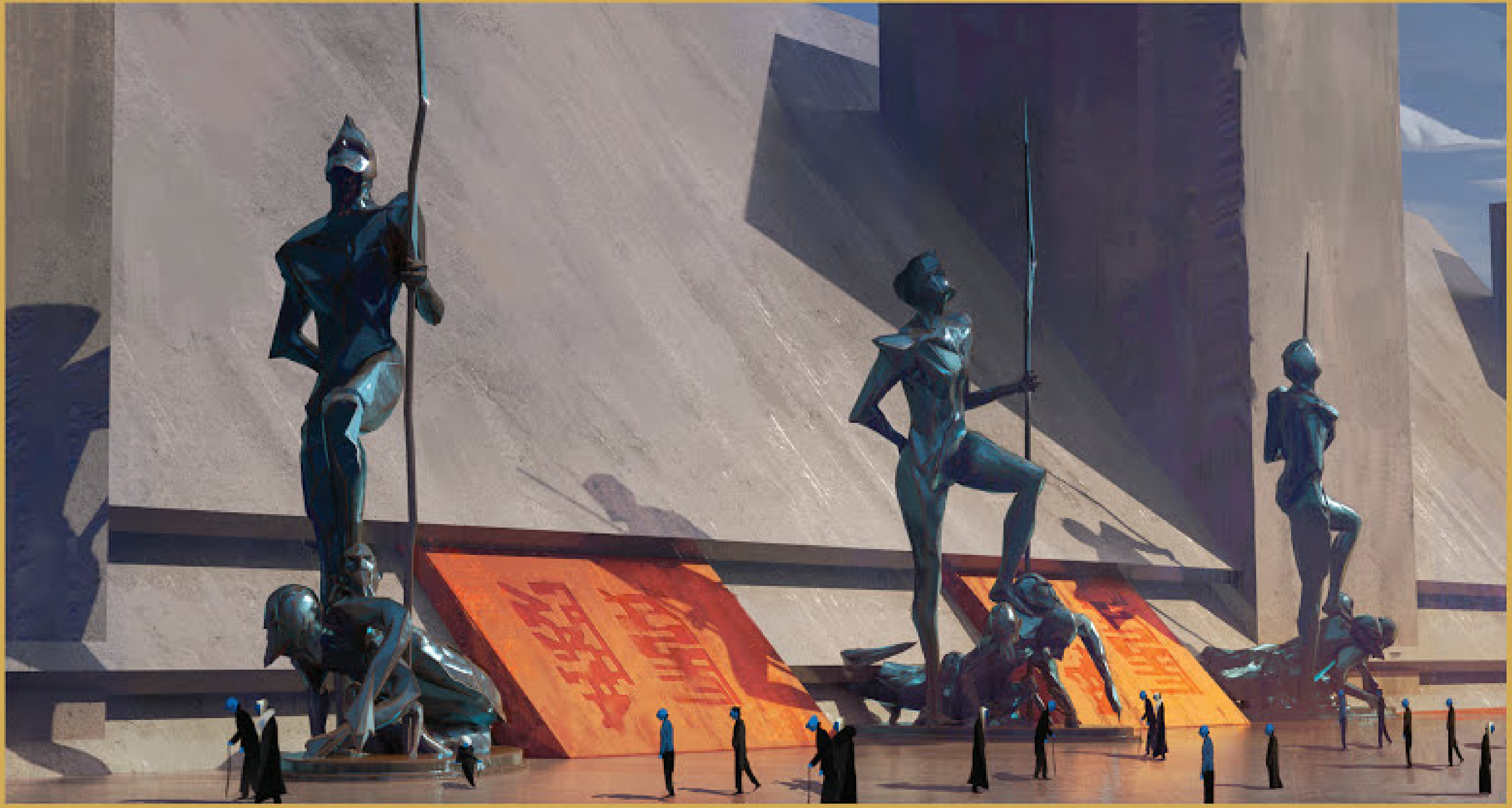
◀ **KESLER**

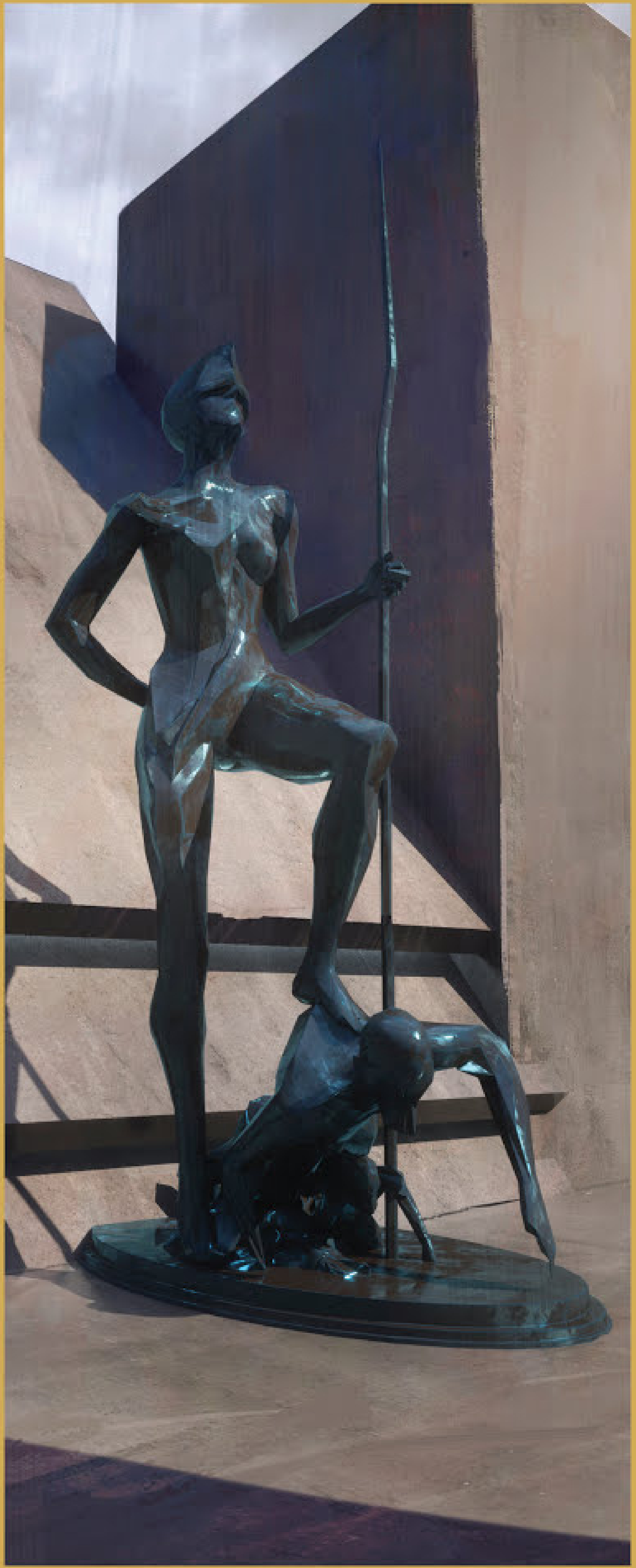
▲ TOP **ANDERSON**; MIDDLE LEFT **URSCHEL**; BOTTOM LEFT **KESLER**

▲ MIDDLE & BOTTOM RIGHT **KEELER**

TOP **URSCHEL**; BOTTOM **ESCALE** ▲

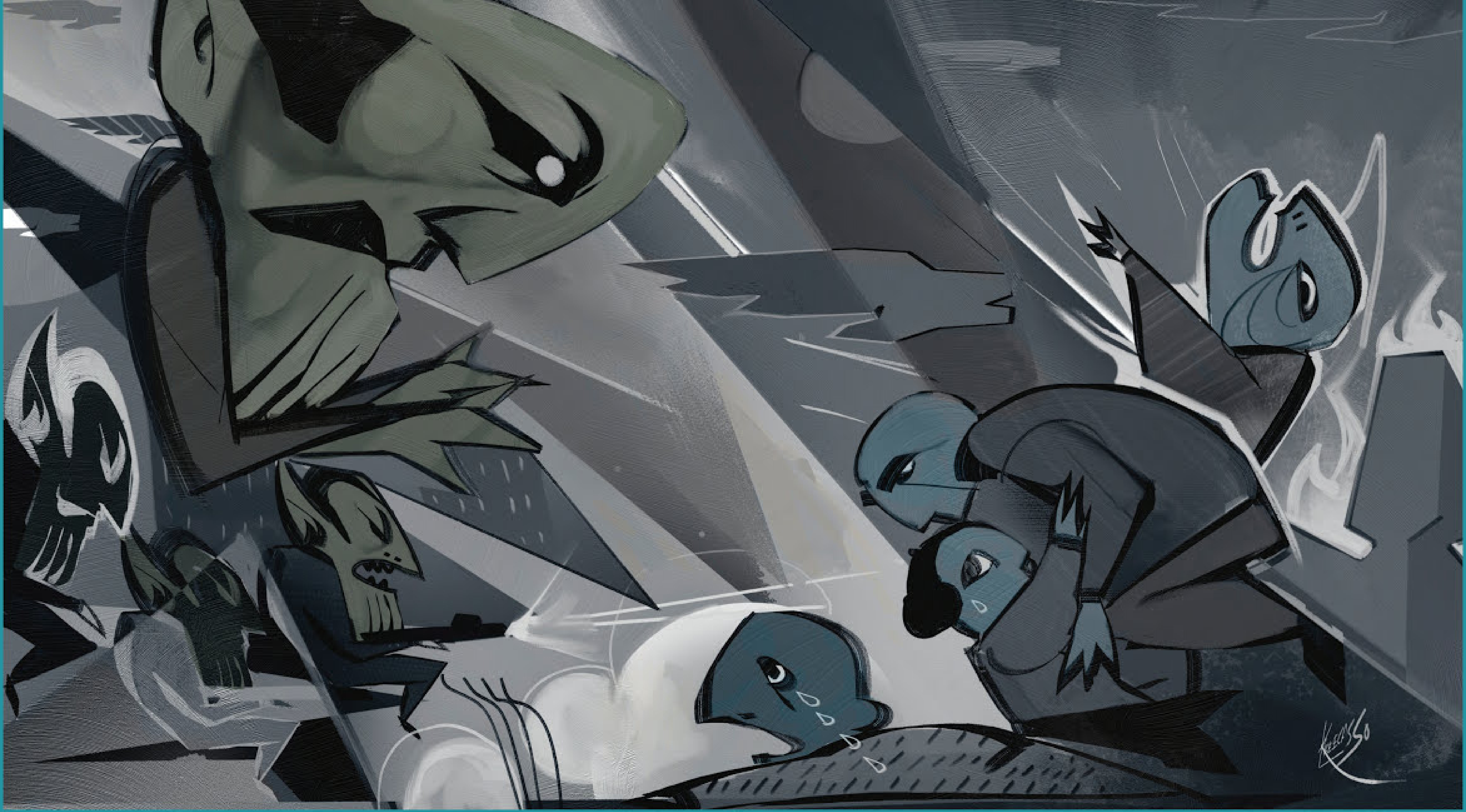


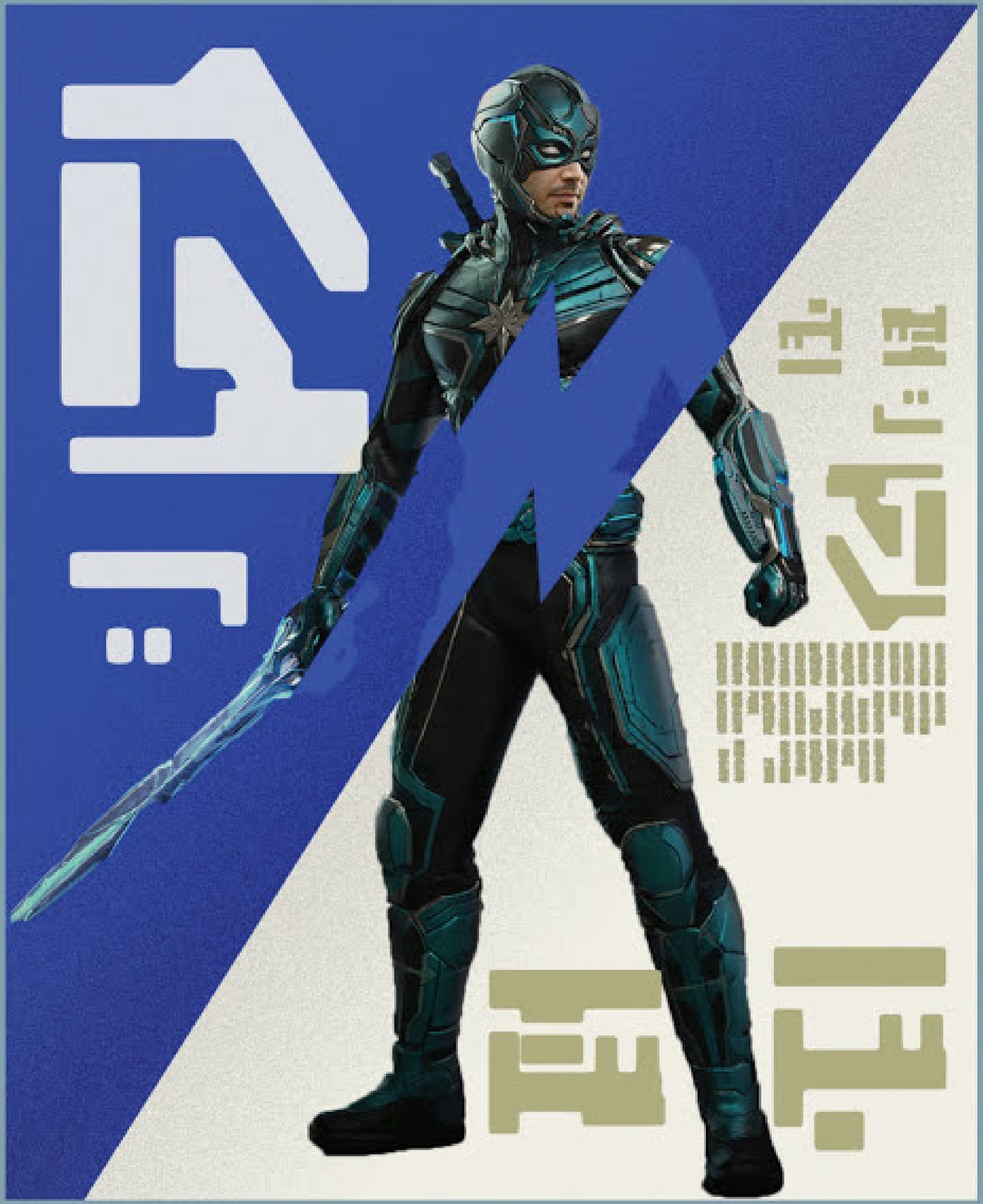




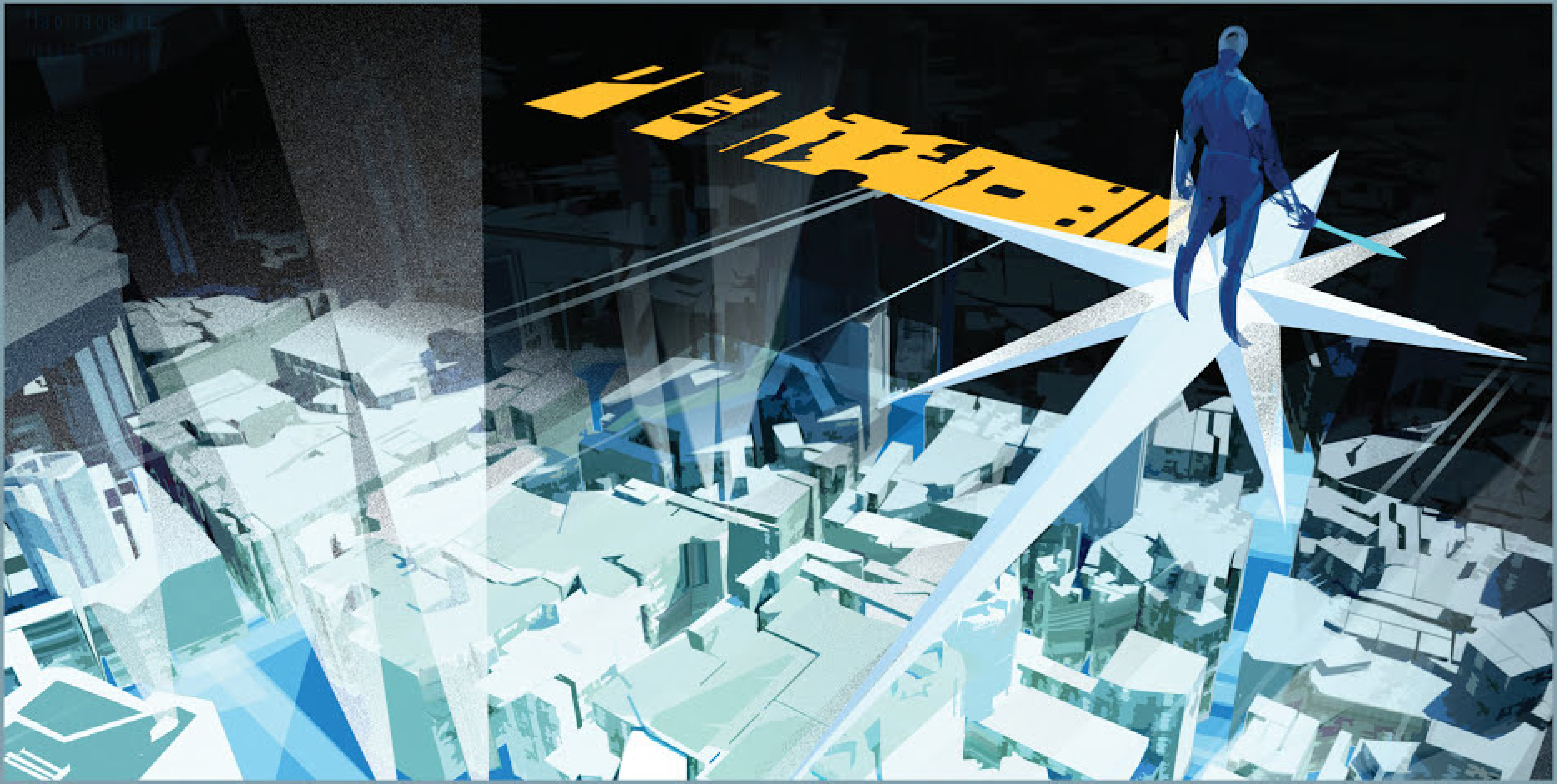
All around Hala are constant reminders to the Kree citizens that they are at war. "As we meet the Kree in this movie, we see them on one side of a war against the Skrulls that they've been engaged in for generations," Schwartz says. "They've been at each other's throats for years and years and years. They're a technologically driven race and very much motivated by this war, which has become pervasive to their entire society. It's all geared around war."

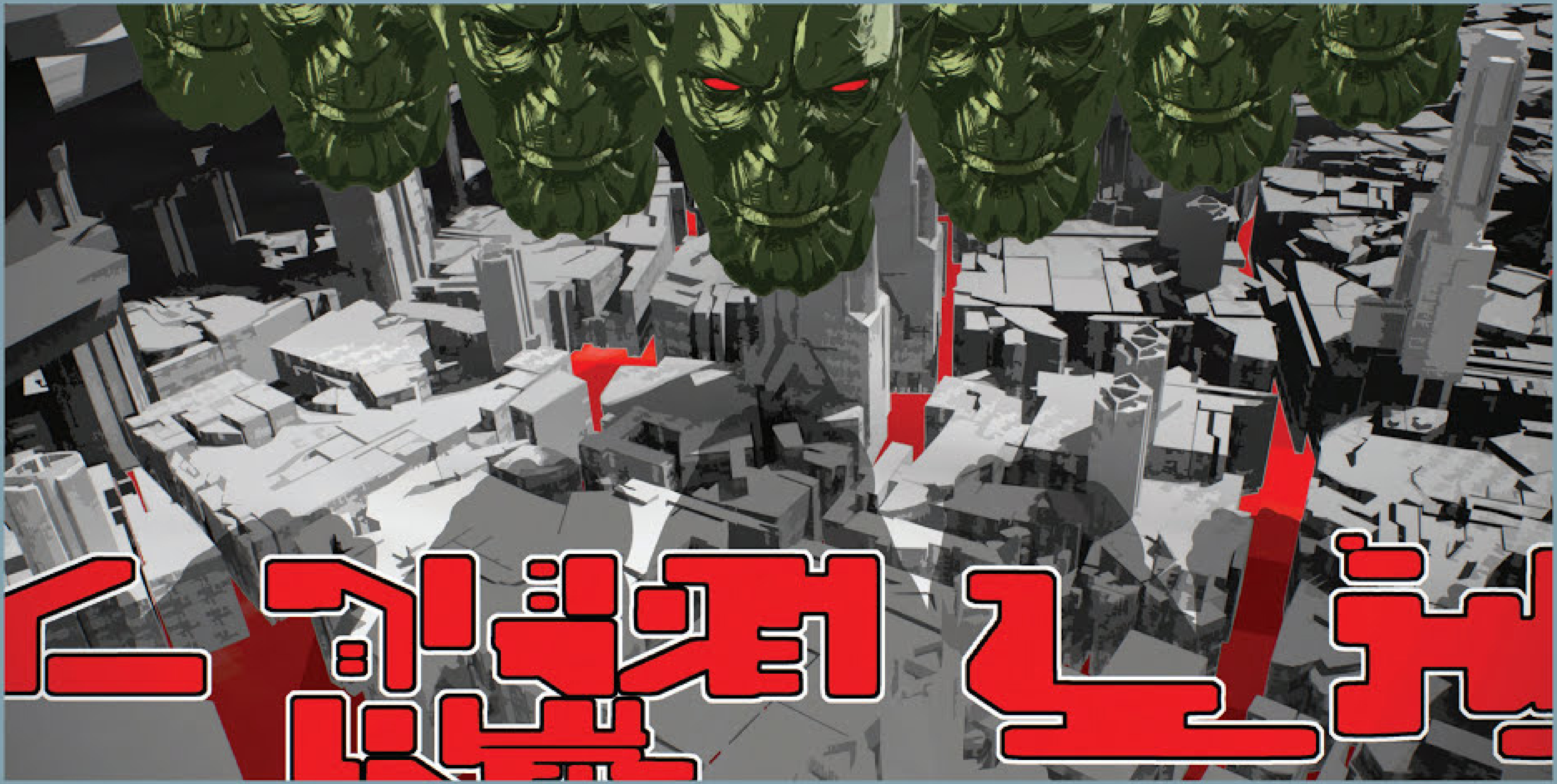
DOMINGUEZ



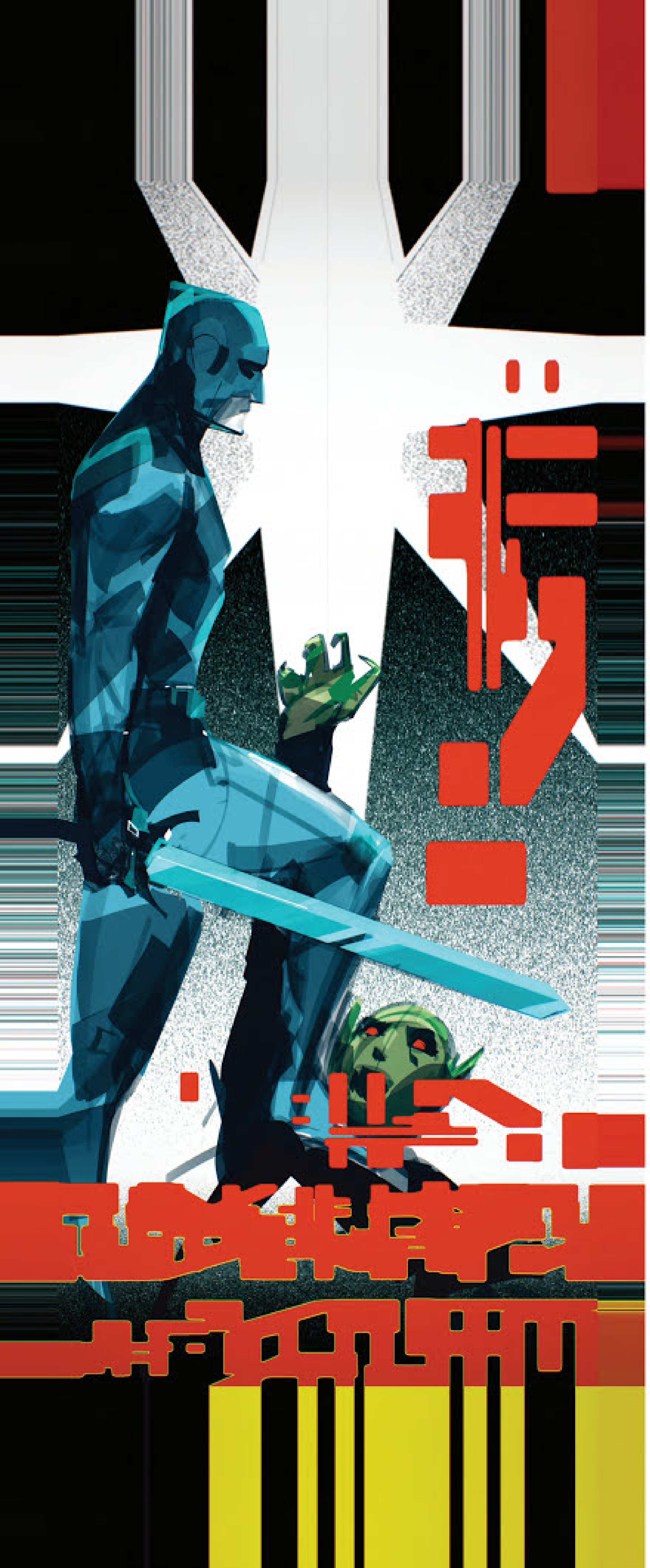


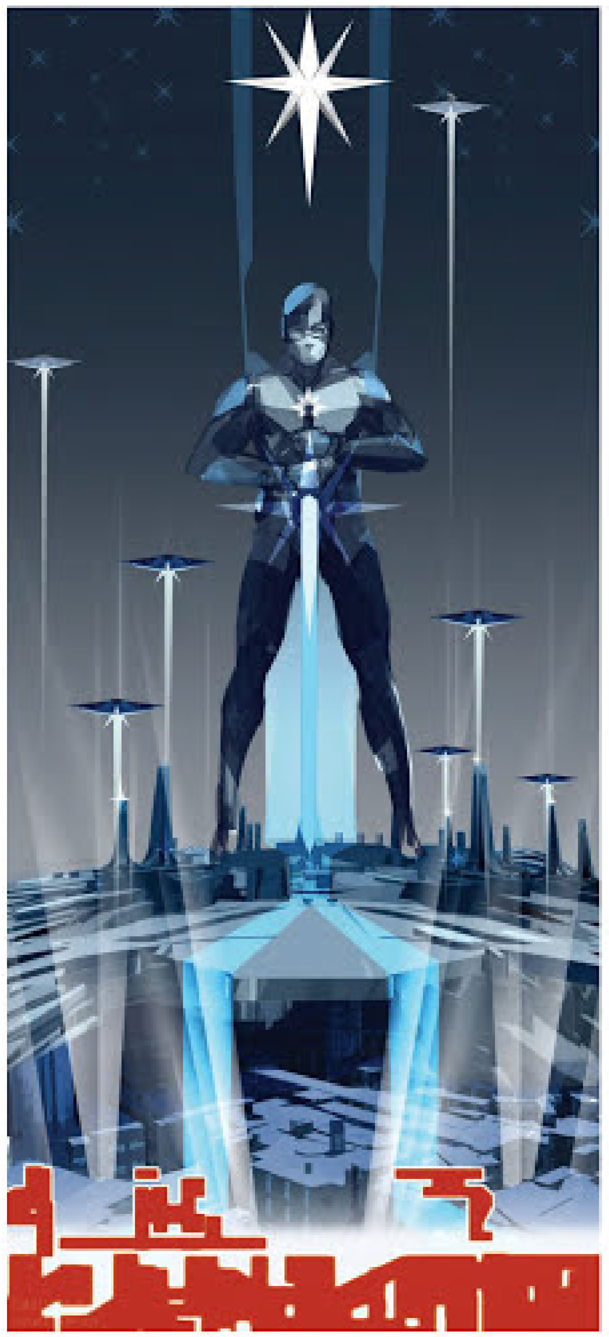
Propaganda posters serve as ever-present reminders of the war between the Kree and the Skrulls. "Propaganda is what you see on a lot of posters—which would normally have adverts—at times of war," Nicholson says. "So it was the idea of taking that and seeing what we could come up with that sort of tells some of the backstory of the Kree and the warring nations and the fact that they've been at war for millennia."

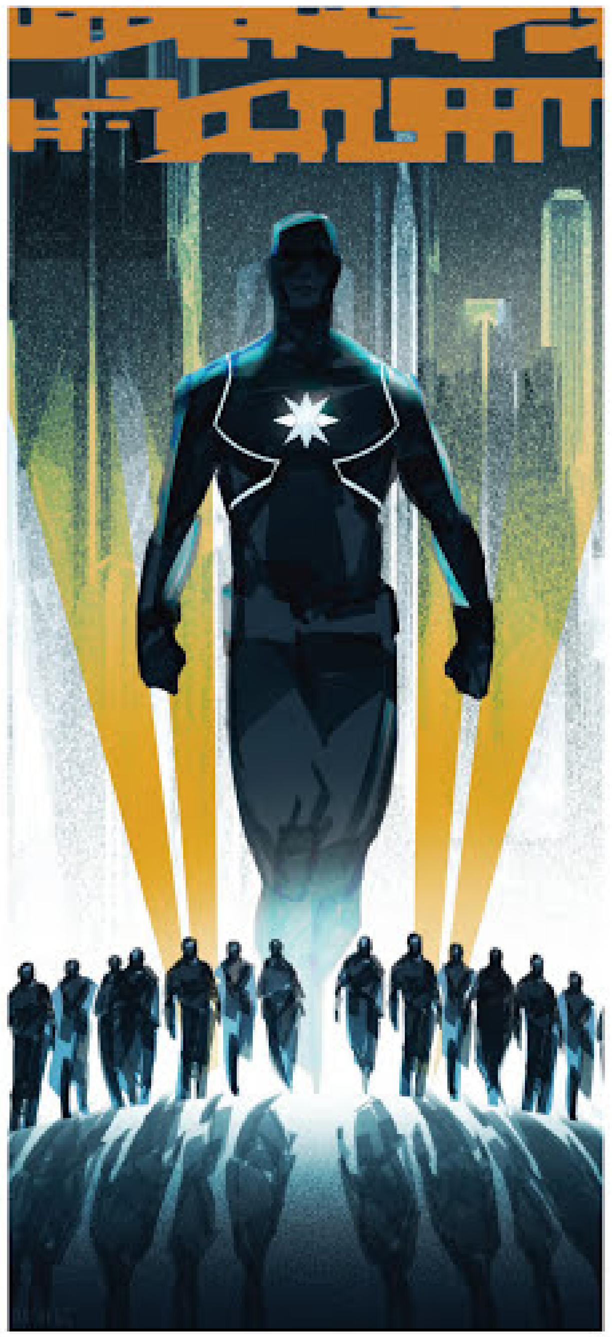


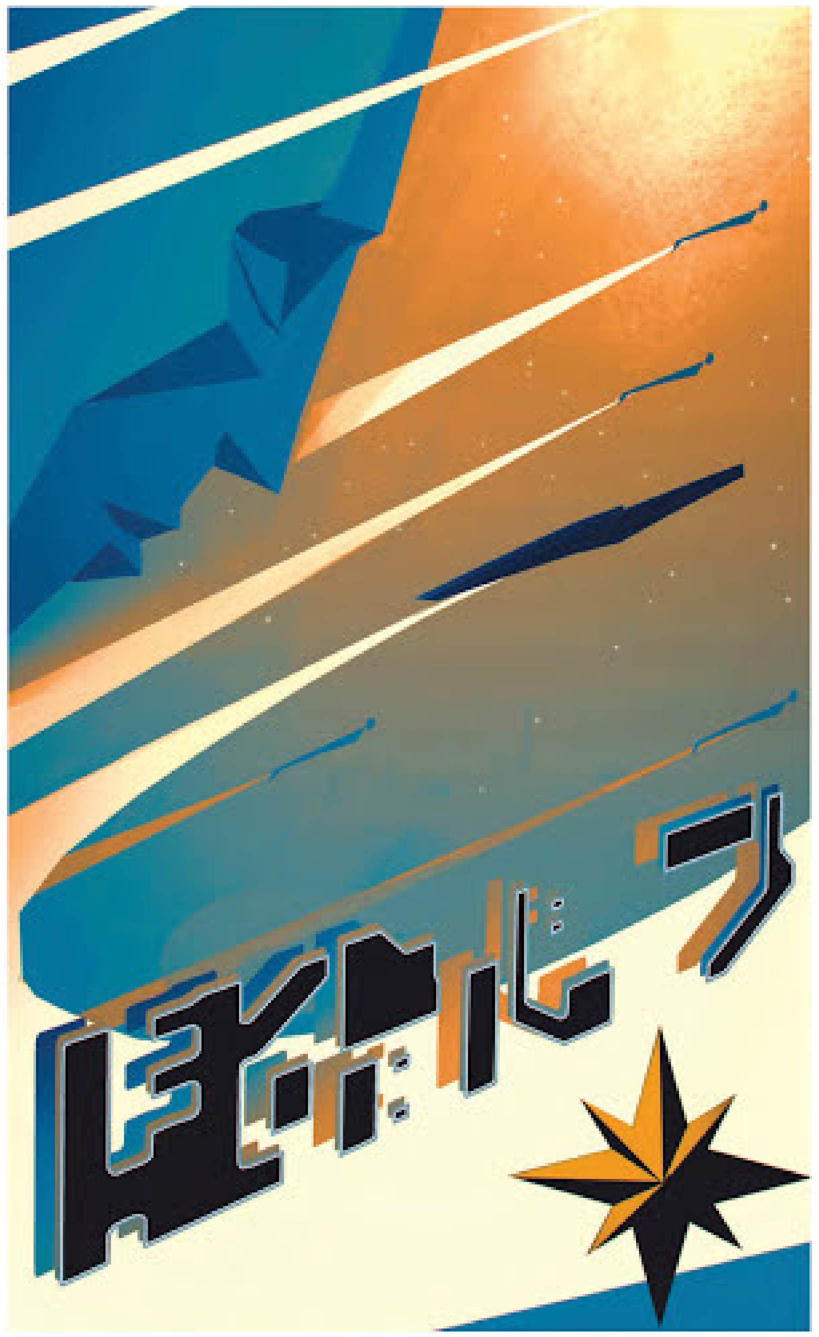


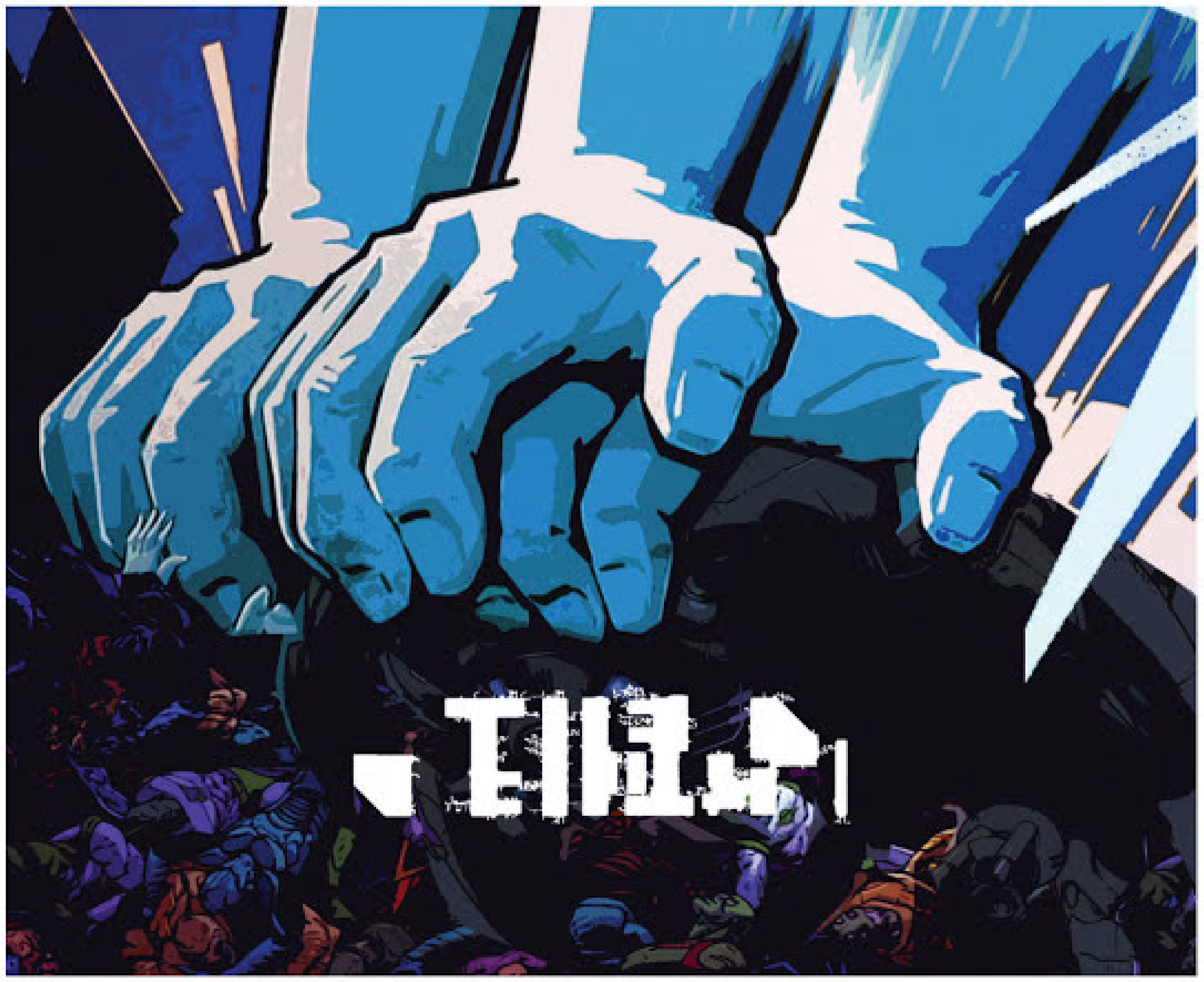
ANDERSON







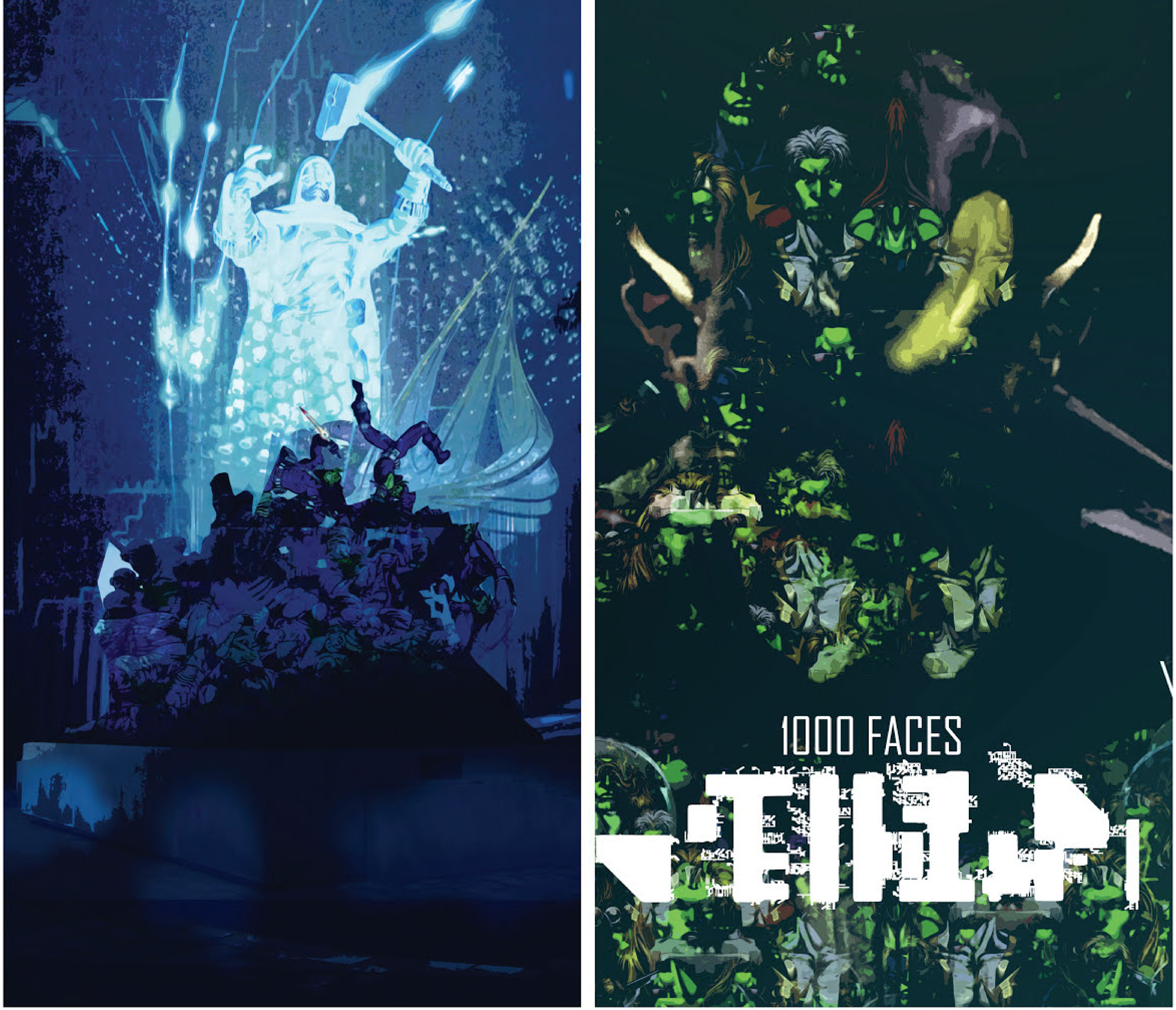




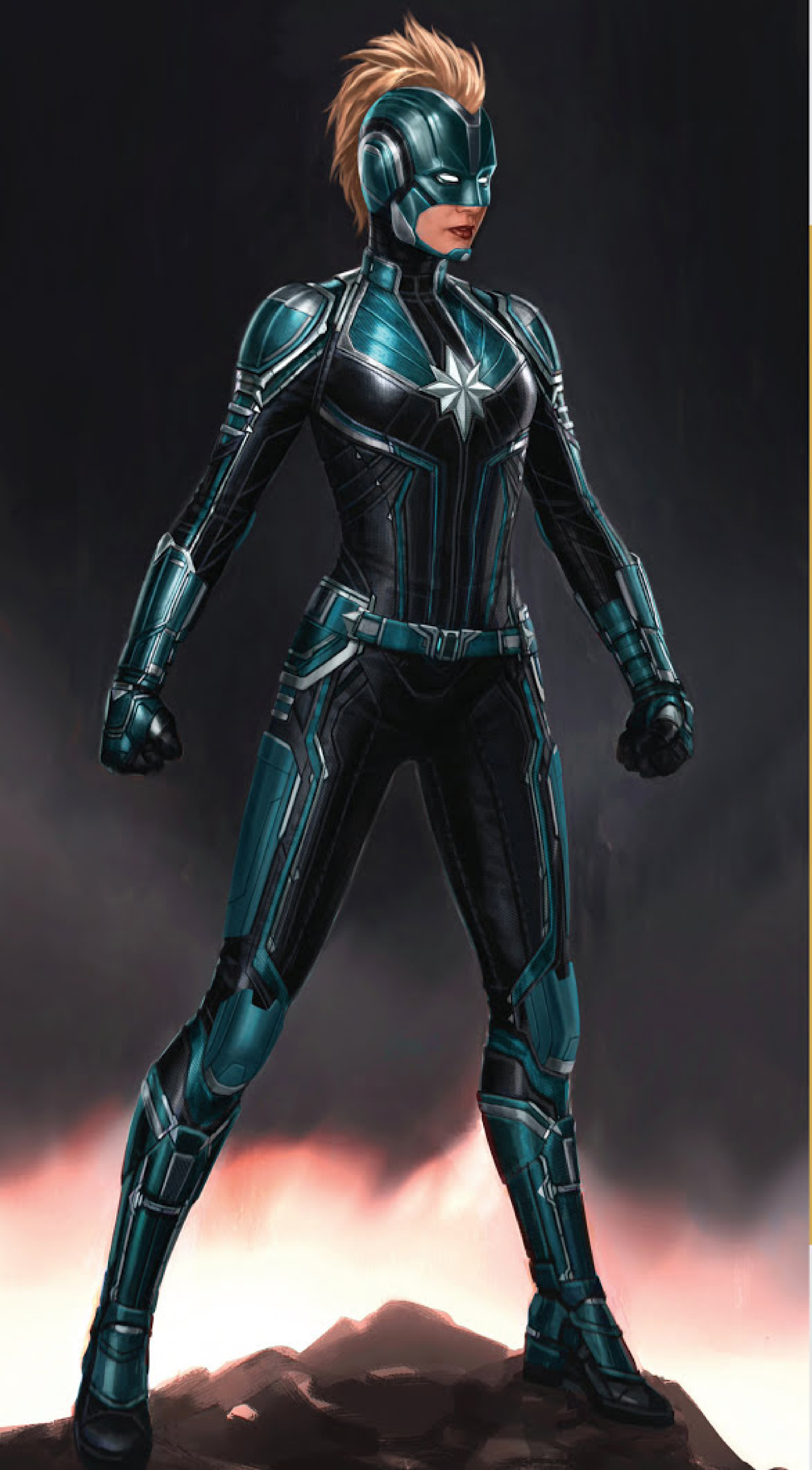
"We had a competition [in the art department] for propaganda posters—for stuff that's to do with the Kree and to do with the Halans," Nicholson says. "We did versions of Skrull faces changing shape. Hopefully what we're doing on posters in the station platform is having animated versions of a Kree face turning into a Skrull face and vice versa, all that kind of stuff, just to reinforce the story of what's going on."

◀ **ANDERSON**

▲ TOP LEFT & MIDDLE **ANDERSON**; TOP RIGHT **DOMINGUEZ**; BOTTOM **PETRAUSKAS**



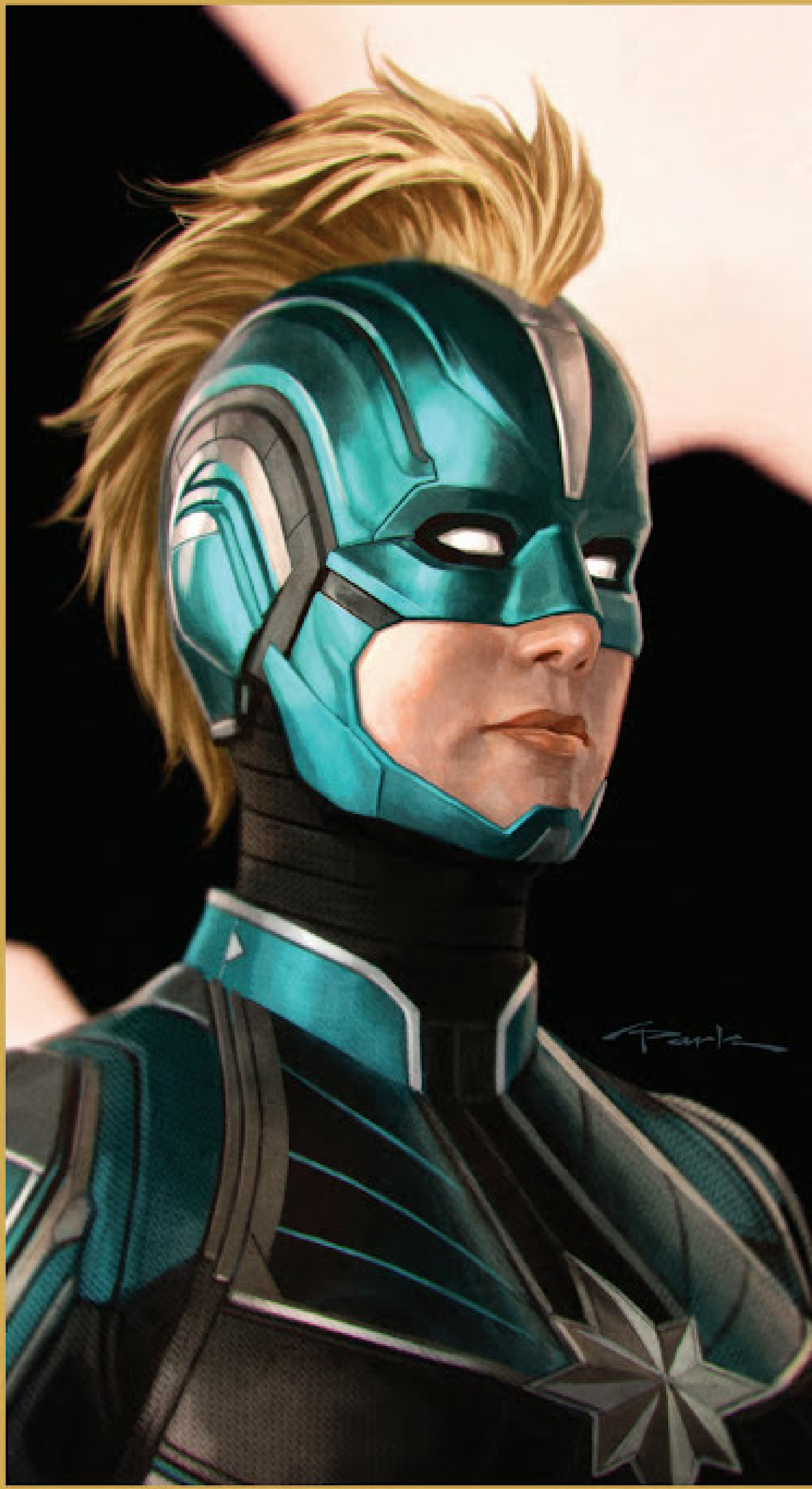
LEFT **PETRAUSKAS**; RIGHT **PETRAUSKAS** BASED ON ART BY **JIMENEZ** & **STRAIN** ▲



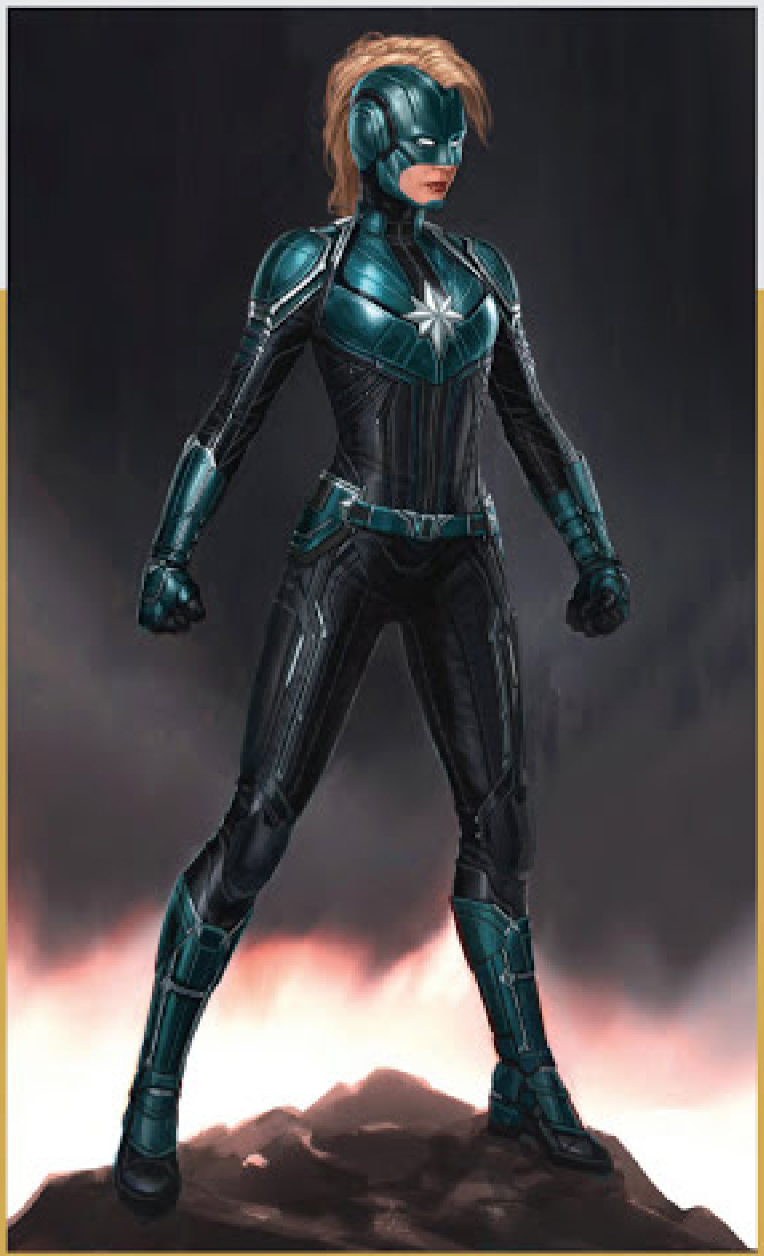
VERS

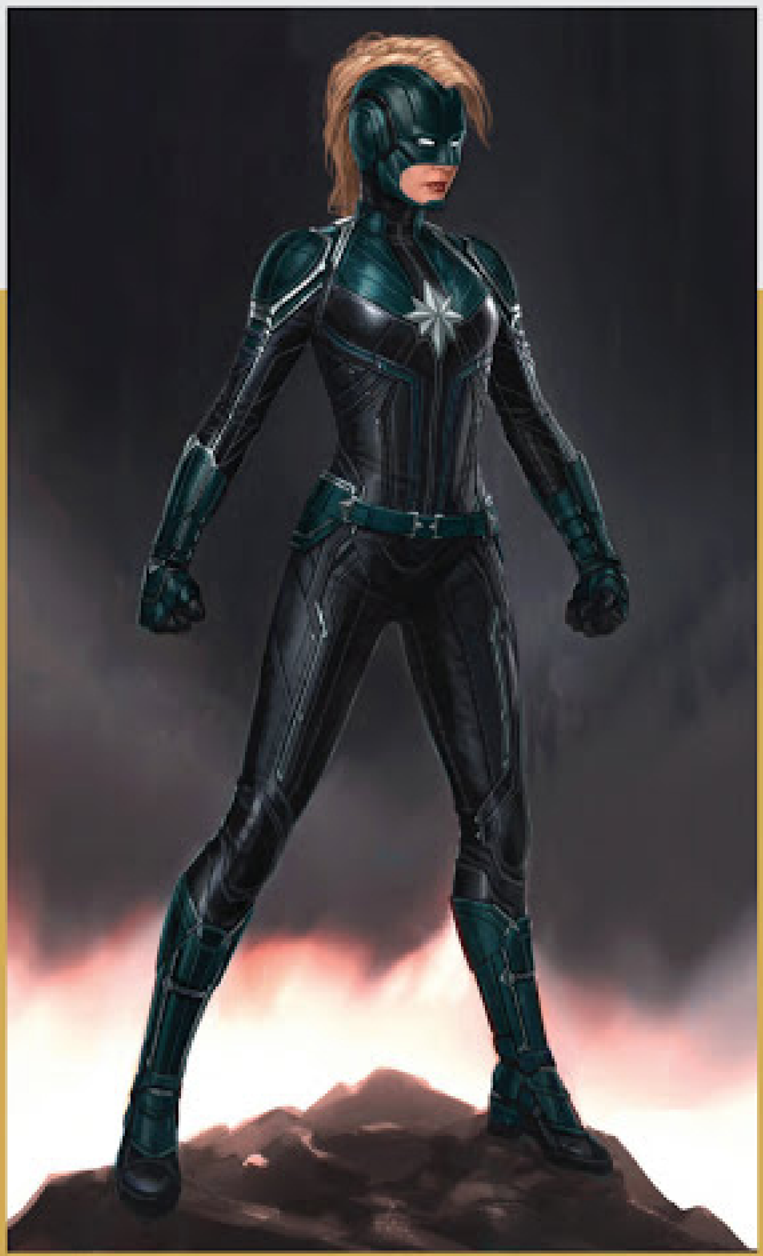
With no memory of her past, Carol Danvers only knows herself as Vers—a Kree warrior and the newest member of Starforce. "The thing about Carol is that she's two halves," actress Brie Larson says. "We can get into the dynamic of how the movie sets up and how it pays off, but truly what this is all about—and this is from the comic—is she's half and half. She's Kree and she's human, and the Kree are really incredible warriors, hyperintellectuals, the best at what they do—and also totally devoid of emotion. And then there's this other part of her that's human, that is the loving part of her, but it's also the part that makes her kind of sassy and a little brash at times. It makes her really emotional. It makes her aggressive and competitive. All of the good and all of the bad is in that human side.

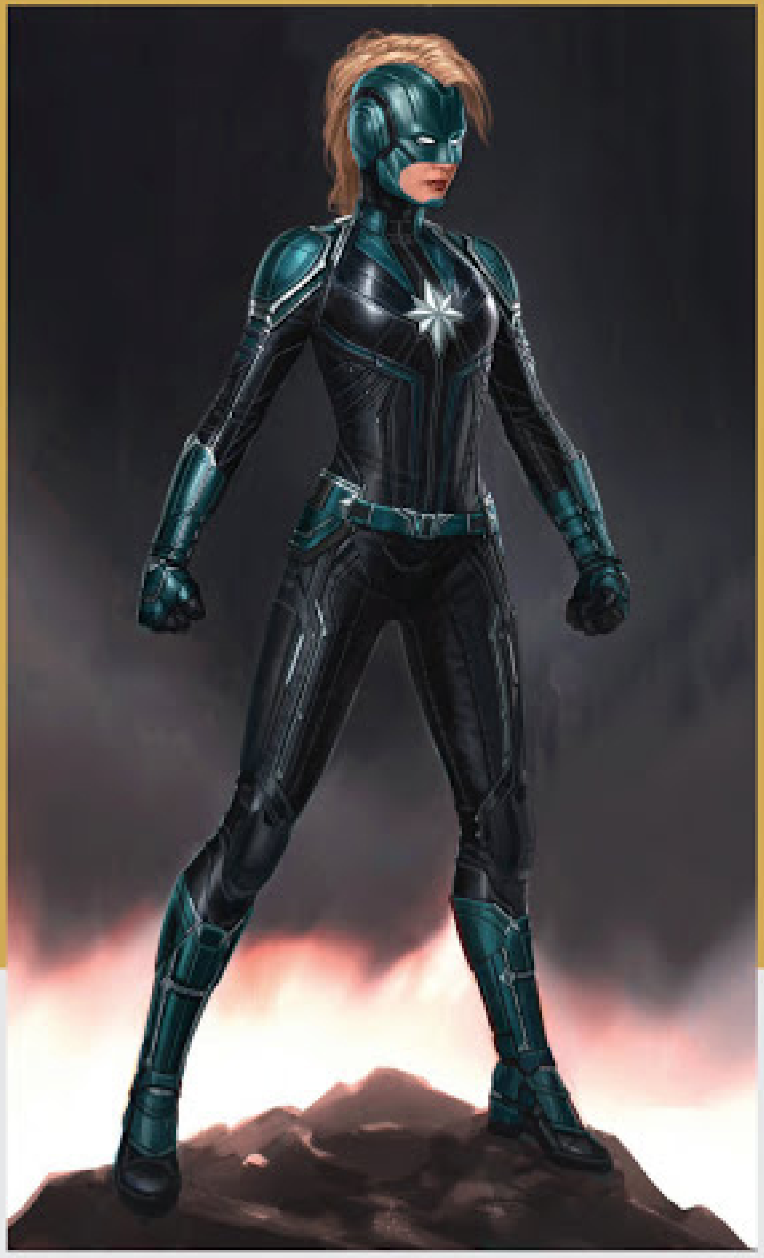
"Which one is of most value? And which one should we bring to the table? So that internal struggle for her is what keeps the movie and playing her so interesting for me because I'm basically playing two characters at once, and it will keep the movie constantly surprising."

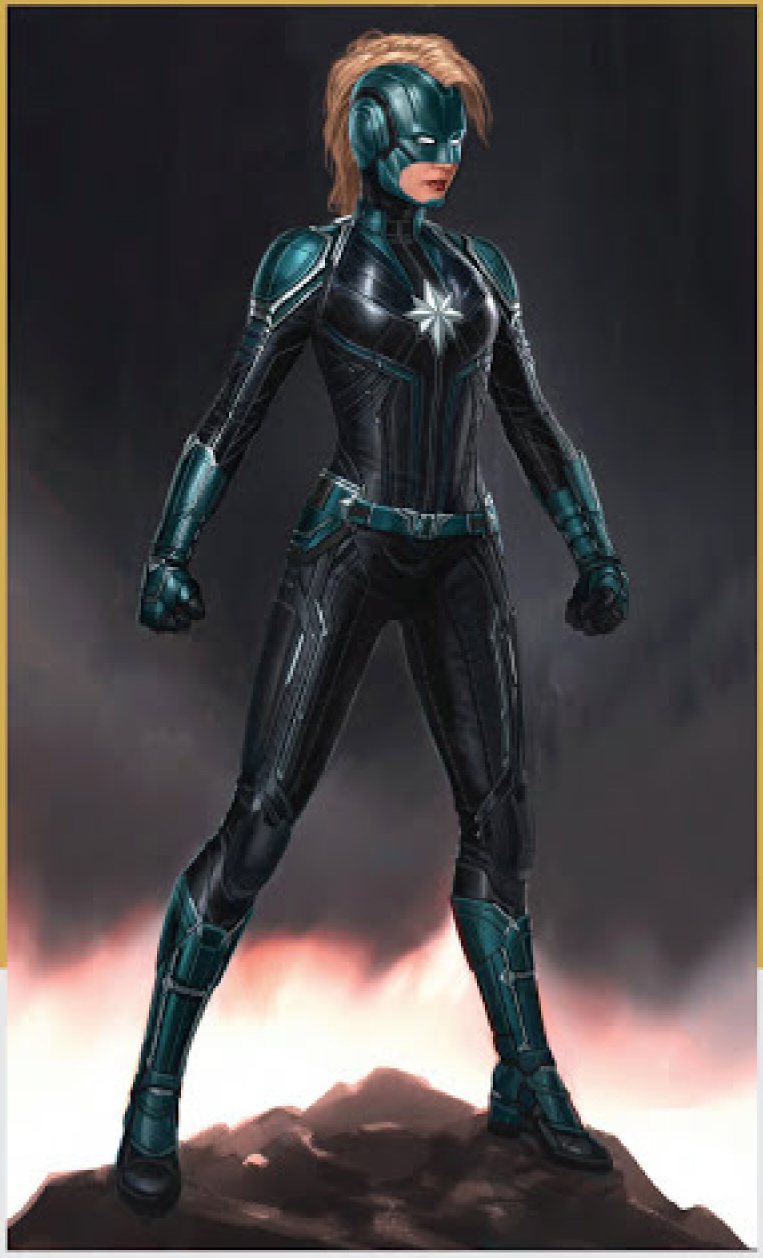


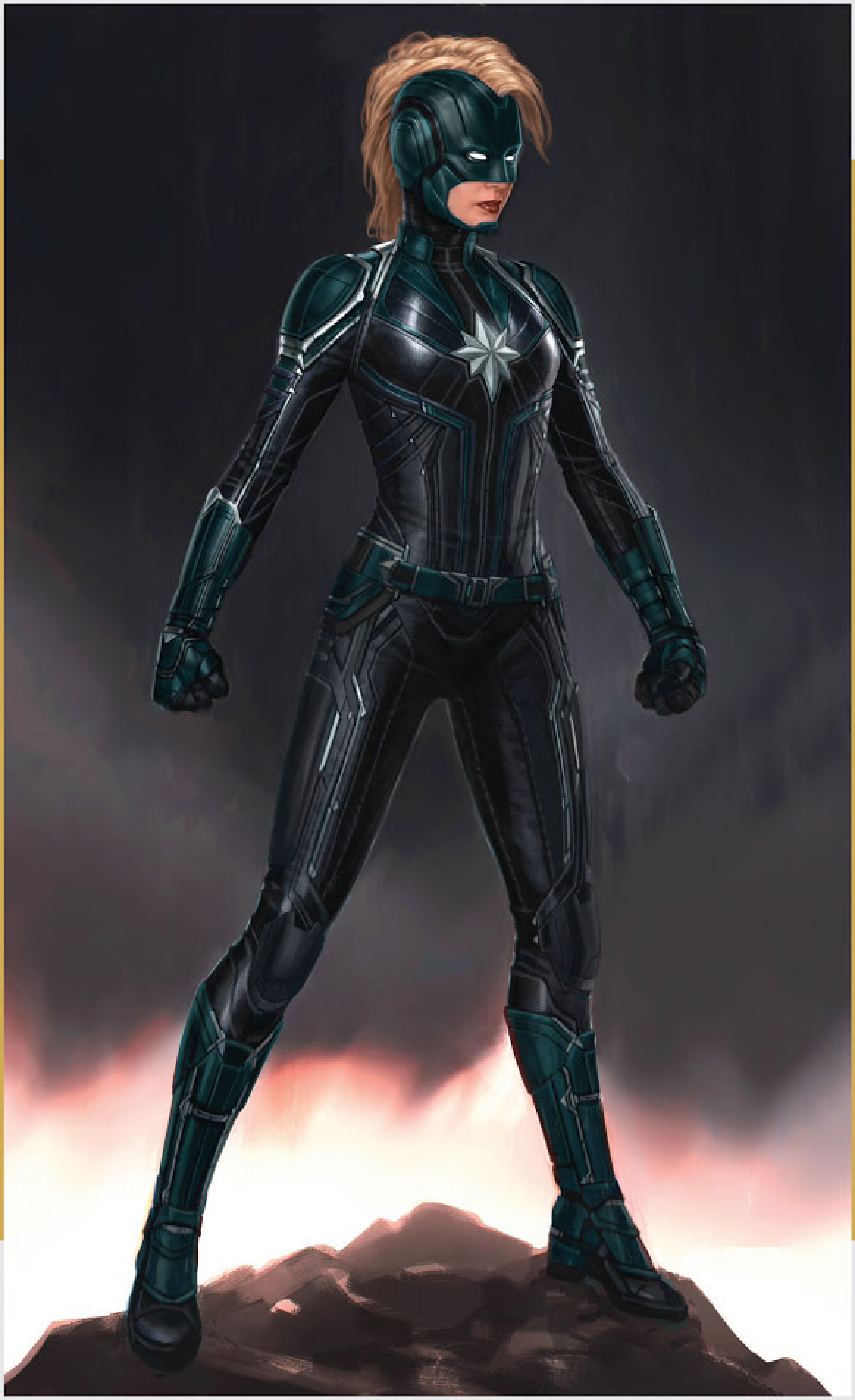
■ PARK

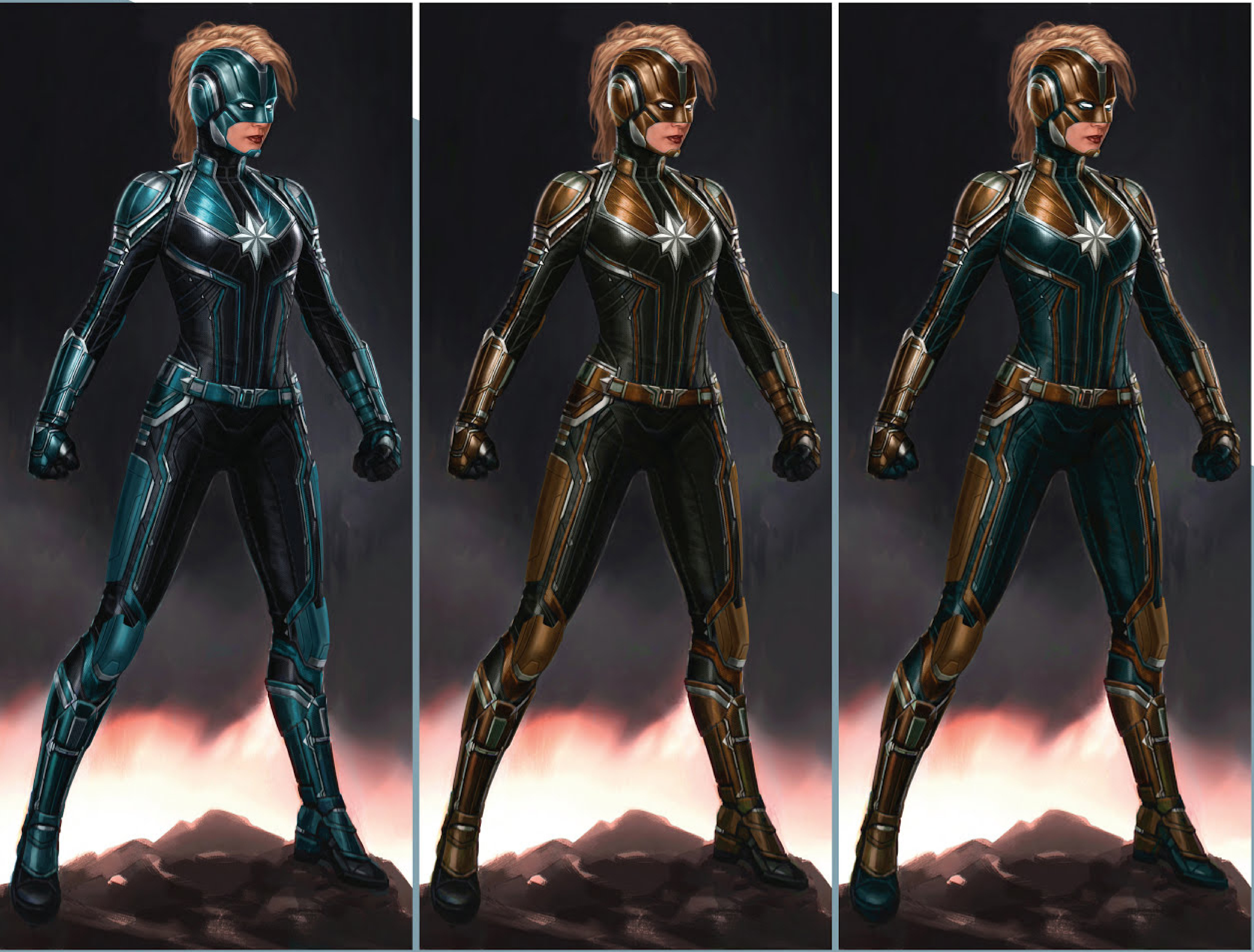


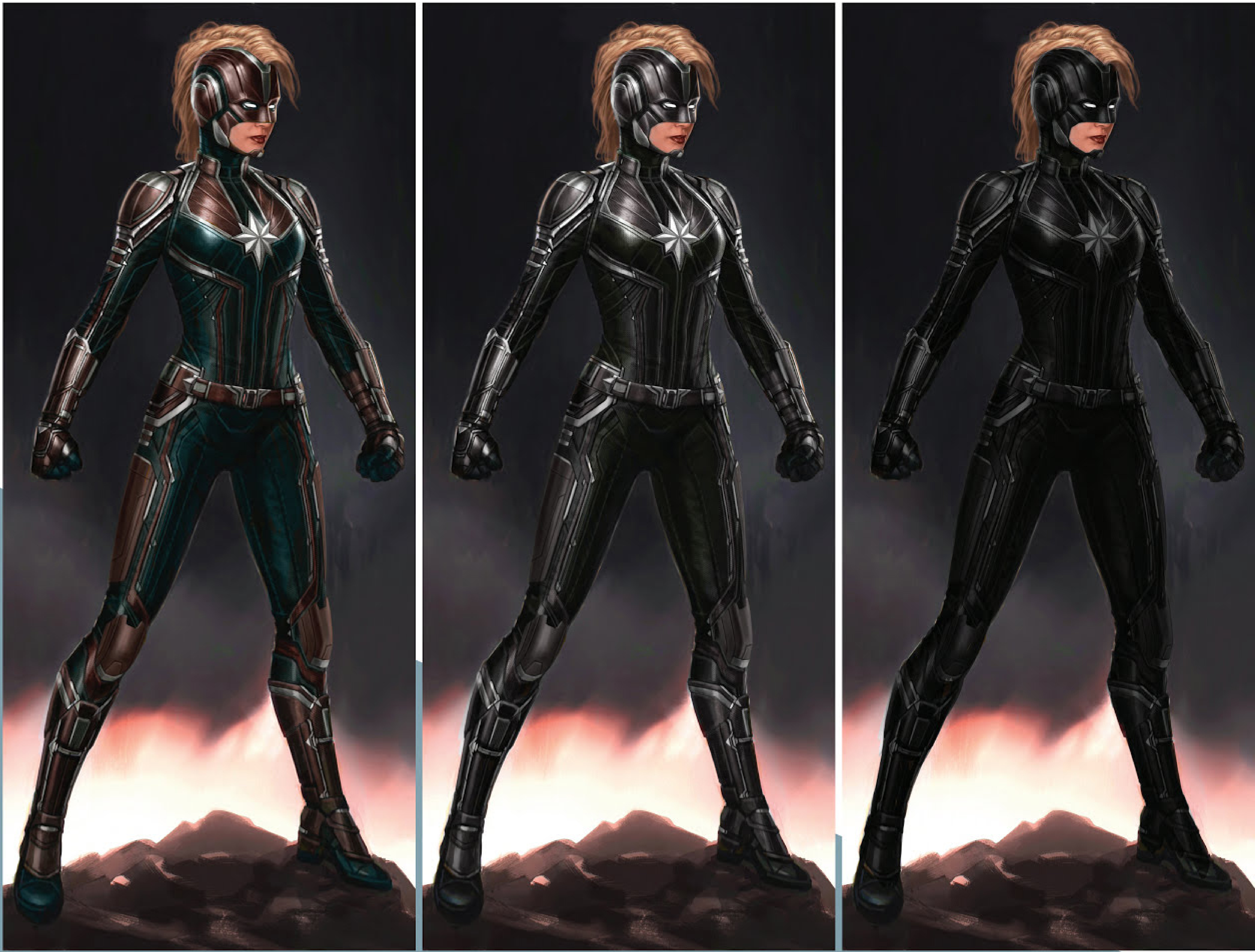




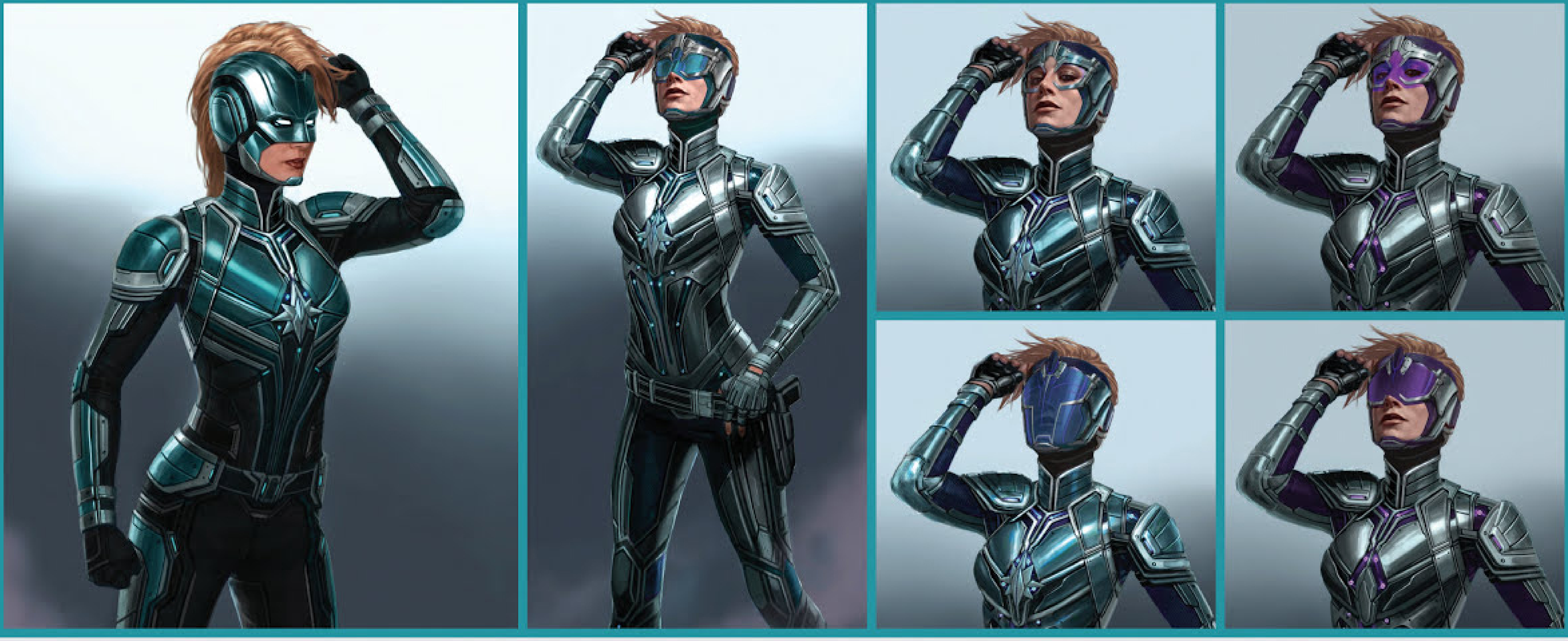


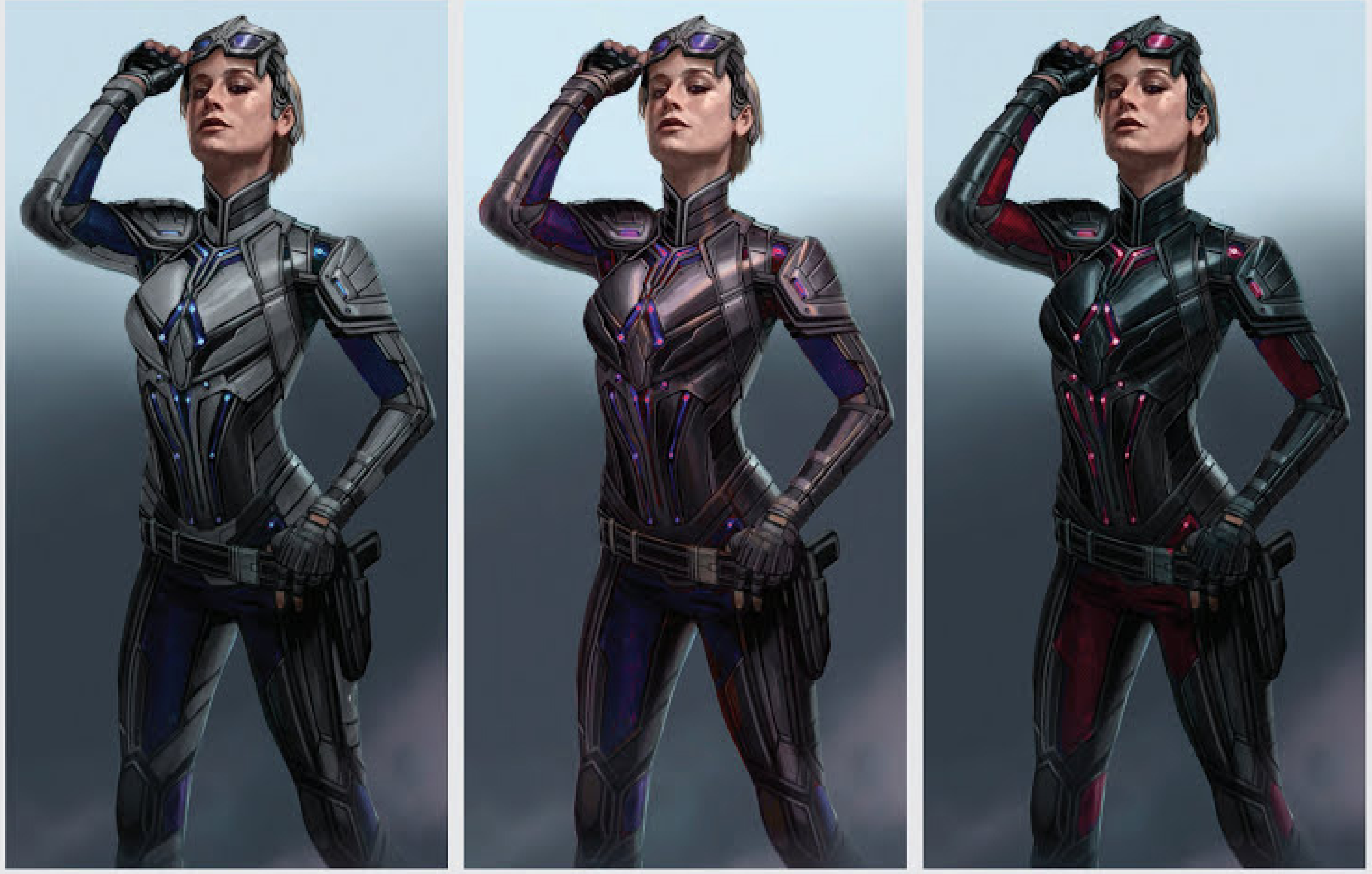






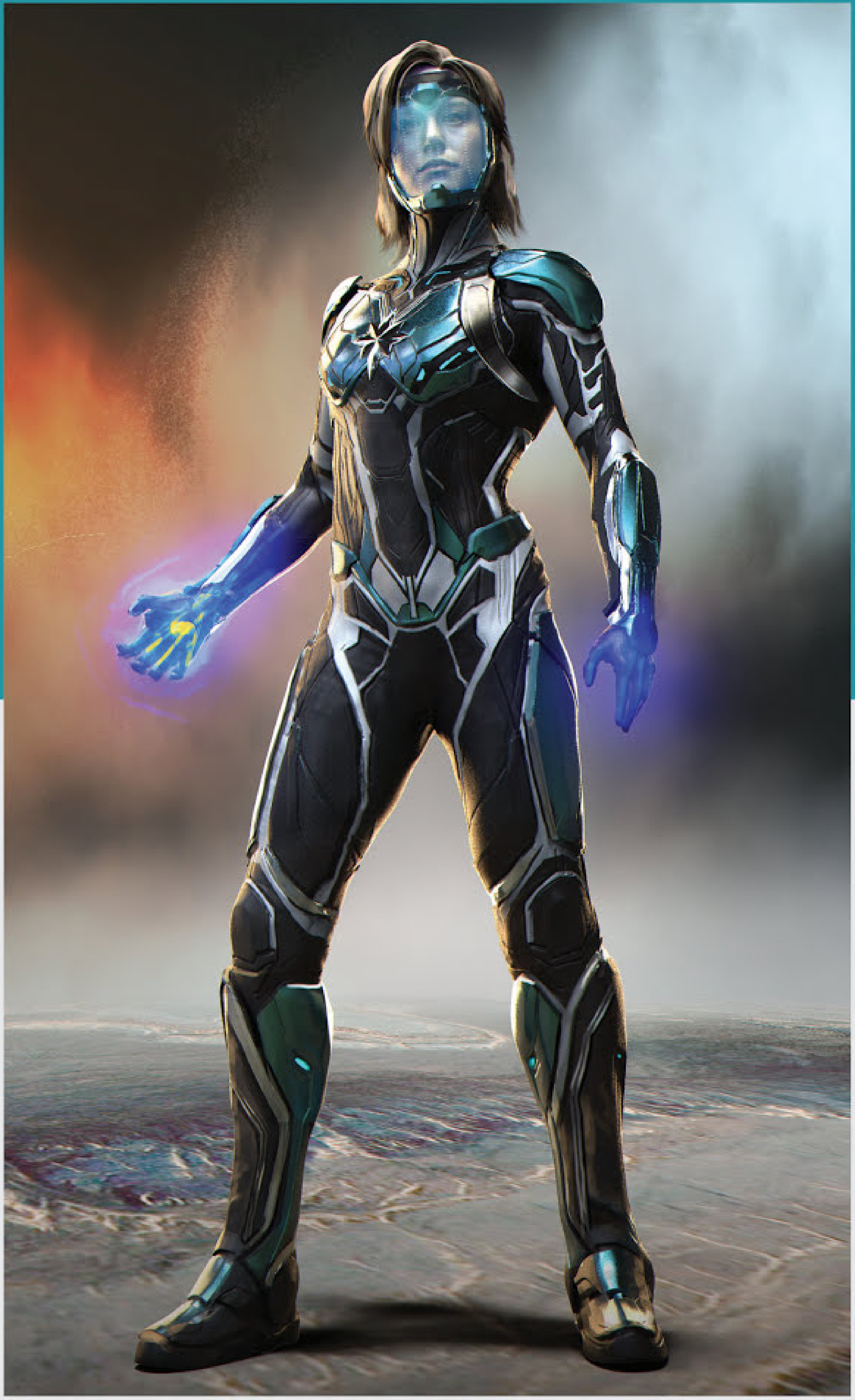
PARK



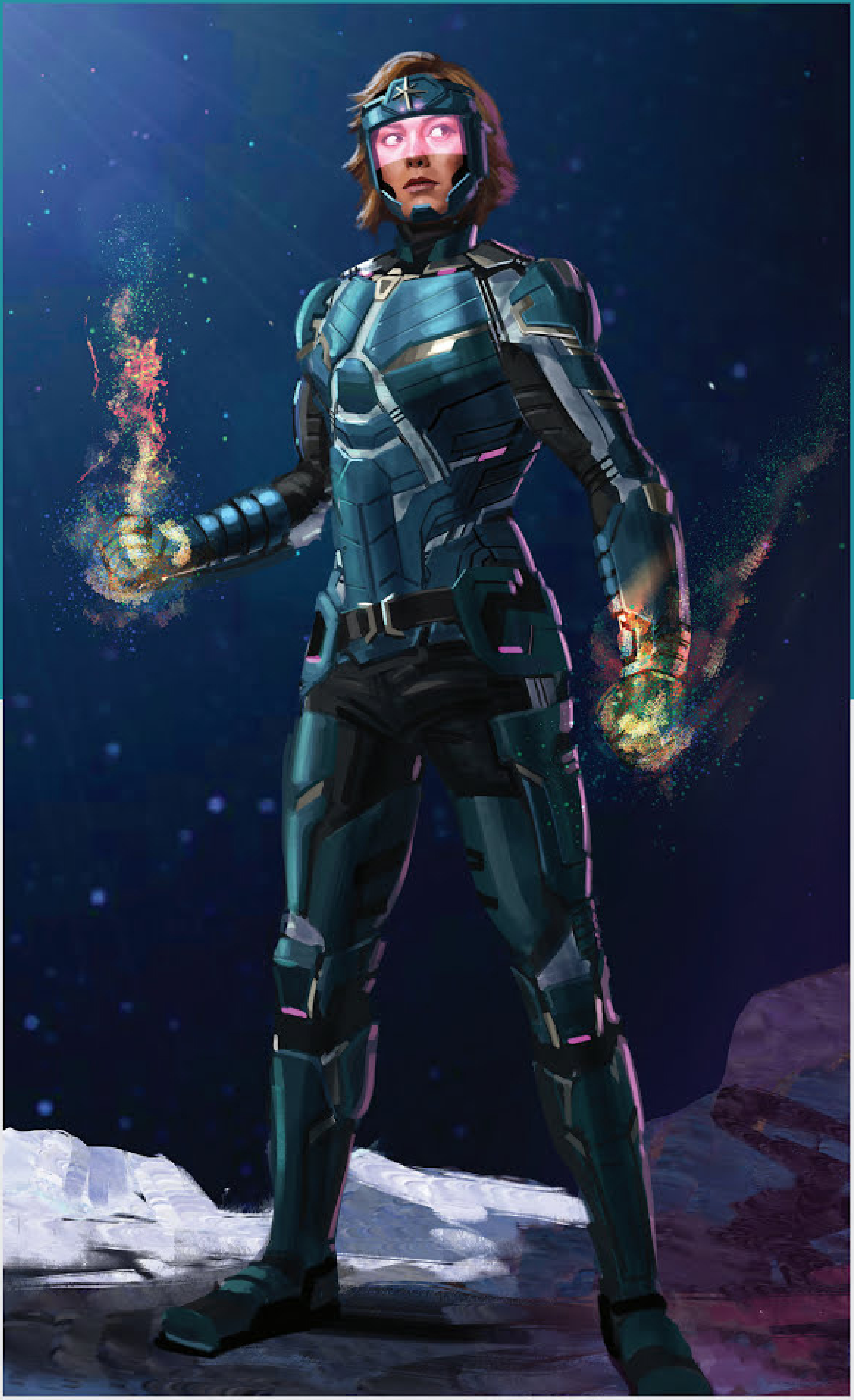


While Vers' Starforce uniform ended up being the same as Captain Marvel's costume, just with a different color palette, it didn't start out that way. The Visual Development department designed several other versions of her Starforce uniform during the film's development. "We were really free to explore different looks for Starforce, so we went through the whole gamut of different designs," Director of Visual Development Andy Park says. "Because the Kree are known to be a highly advanced civilization, and this uniform would have been of their creation, we were exploring along that vein. The designs went pretty far in this more metallic, very obviously technologically advanced military bodysuit.

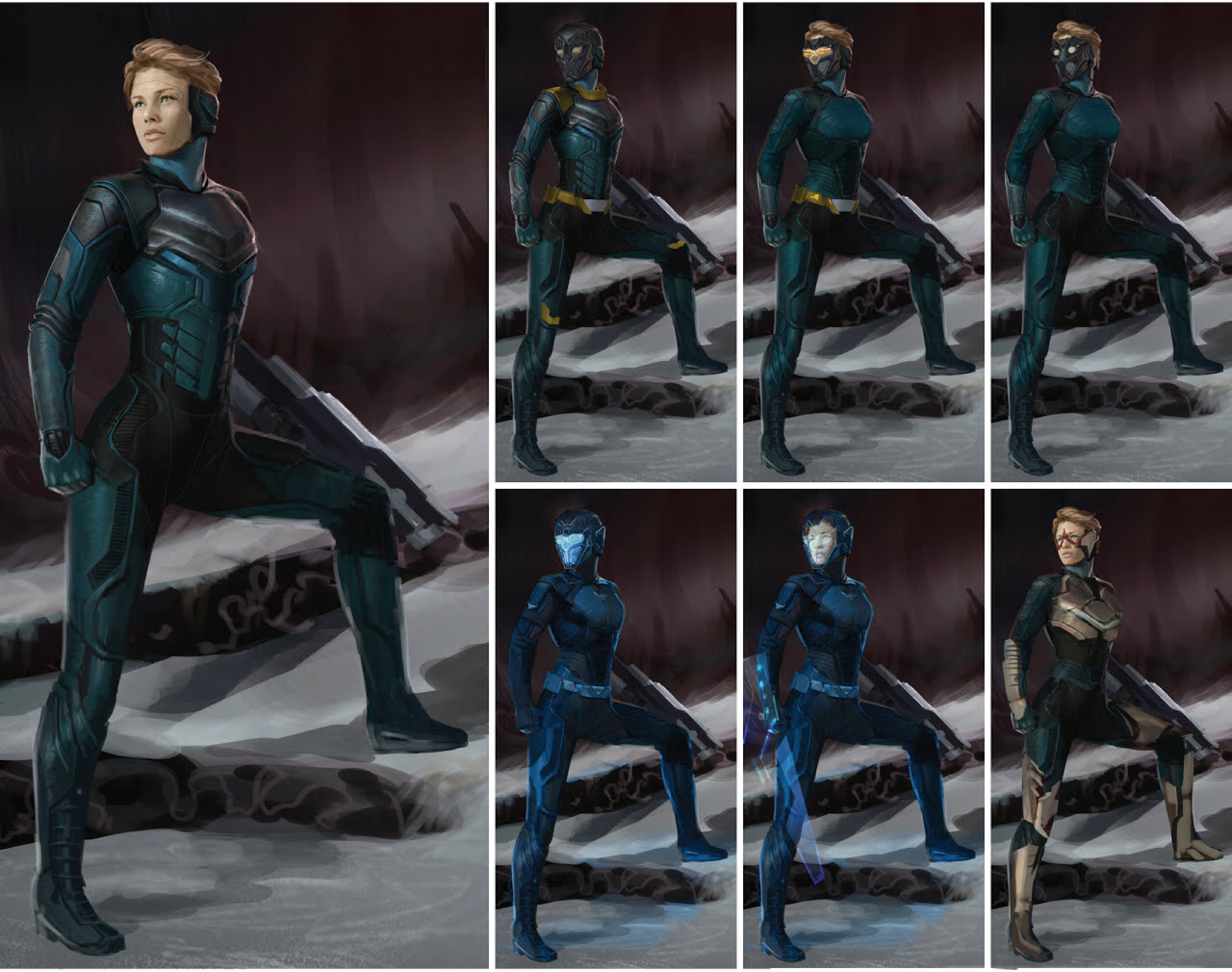
"The idea of, 'What if we take her classic Captain Marvel costume and infuse these colors into it? What is that going to look like?' was an attempt to simplify, so I did that and then they loved it. I played with the colors—black, teal, and silver—and put them in different areas of the suit, and from there added more armor, like the side plates at her leg and the knee pads, because I wanted to make it be even more military, as this is a battle outfit."

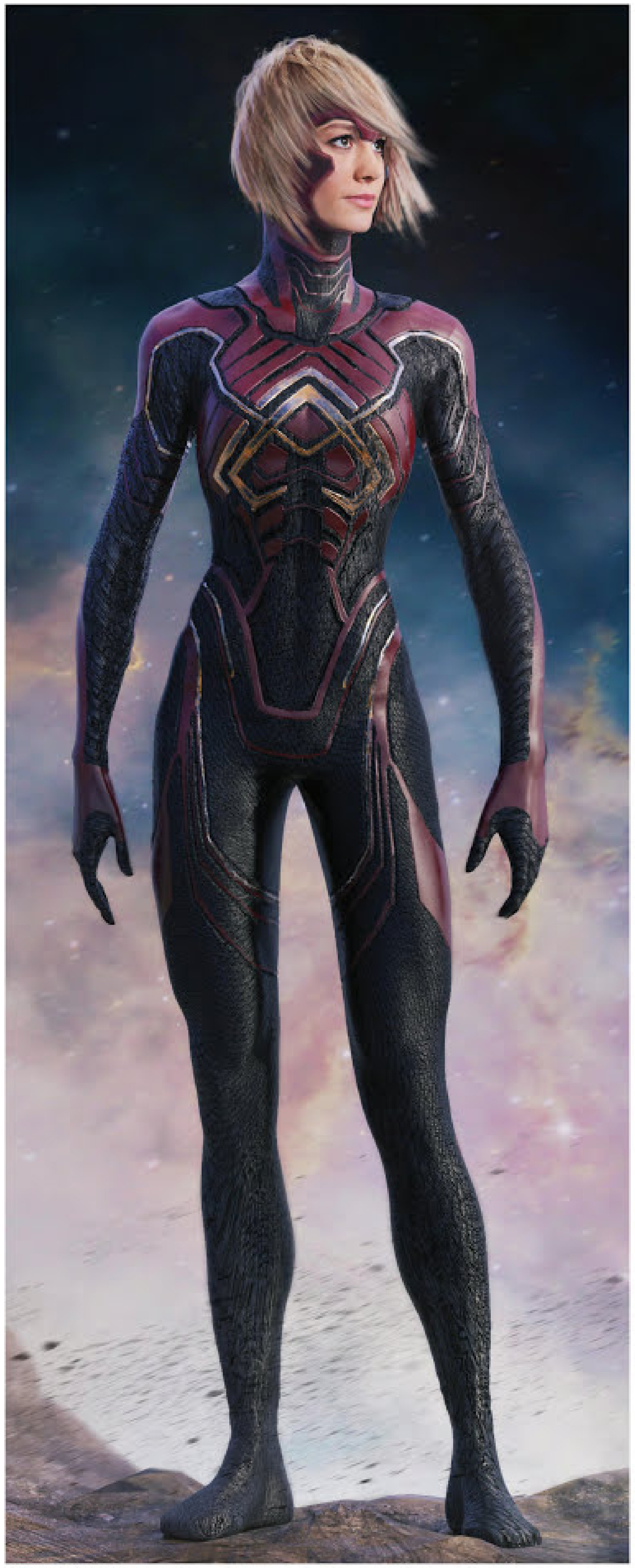


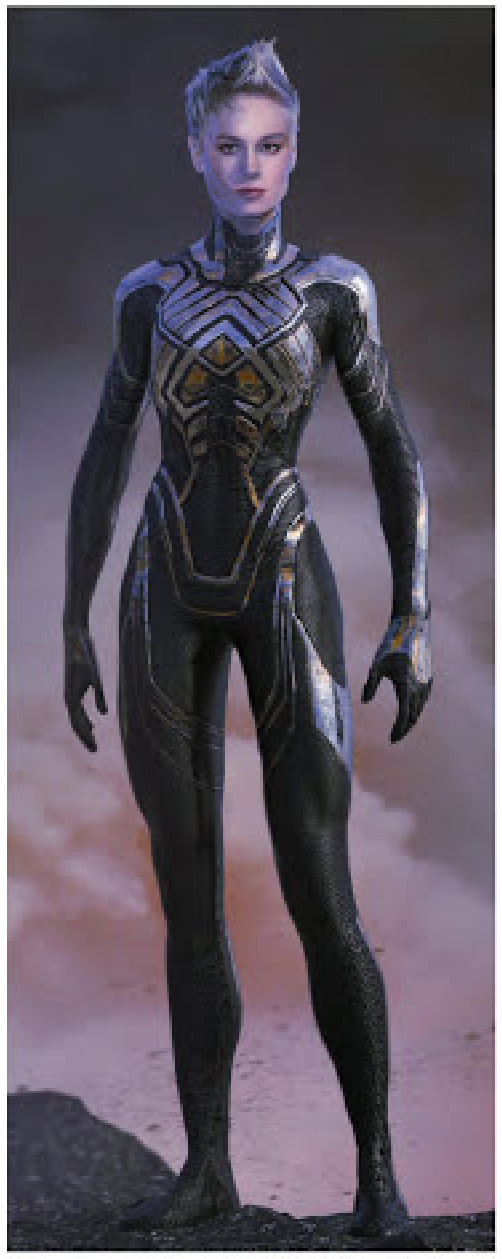
▲ **JOYNER**



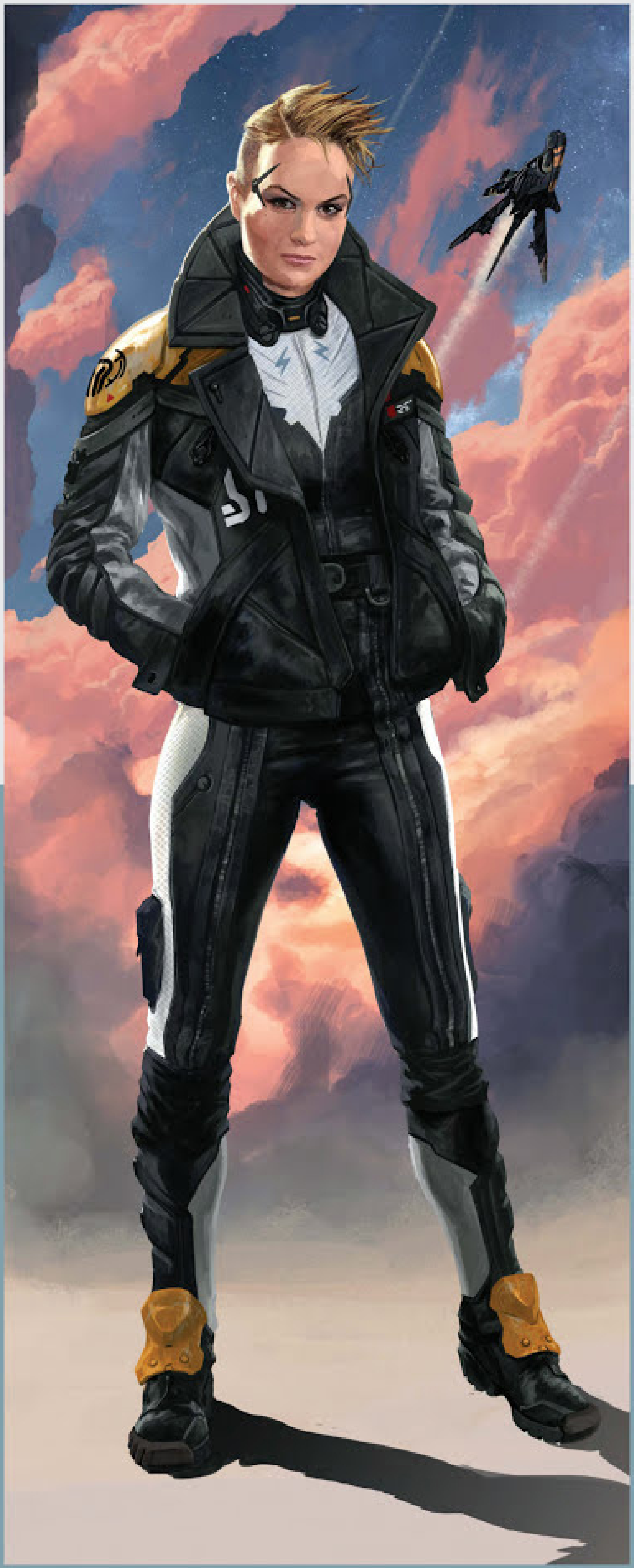
▲ **SZE**

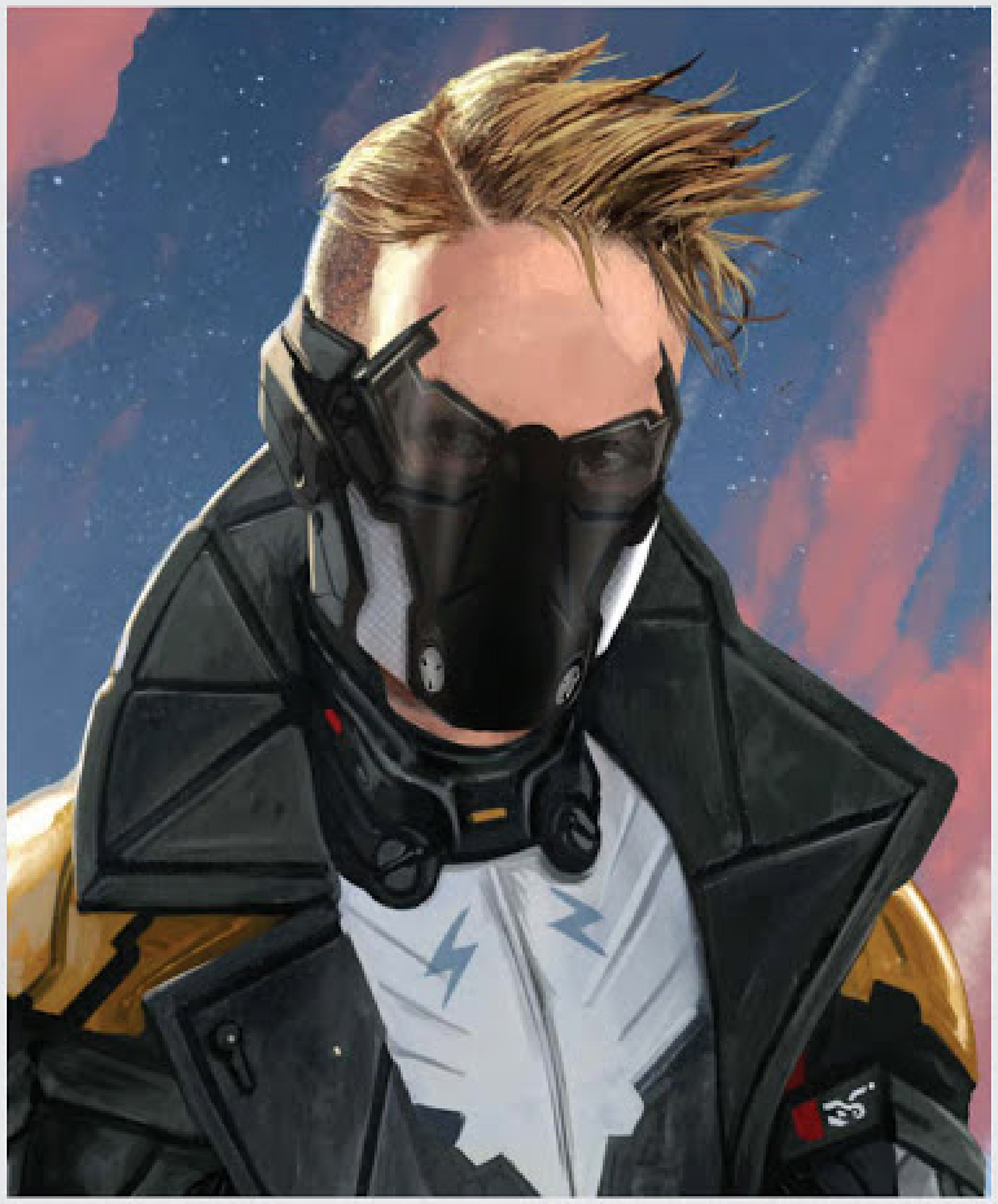


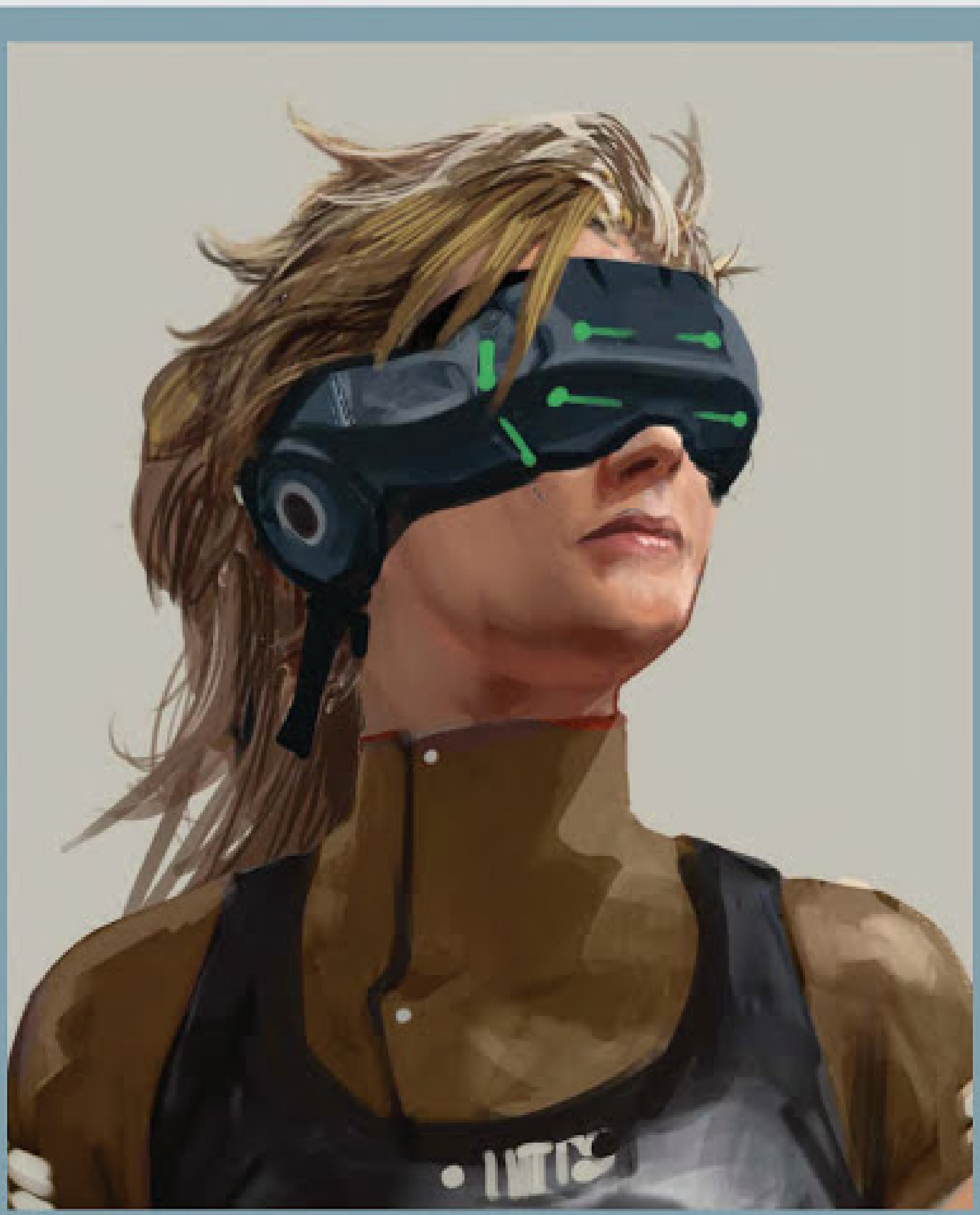


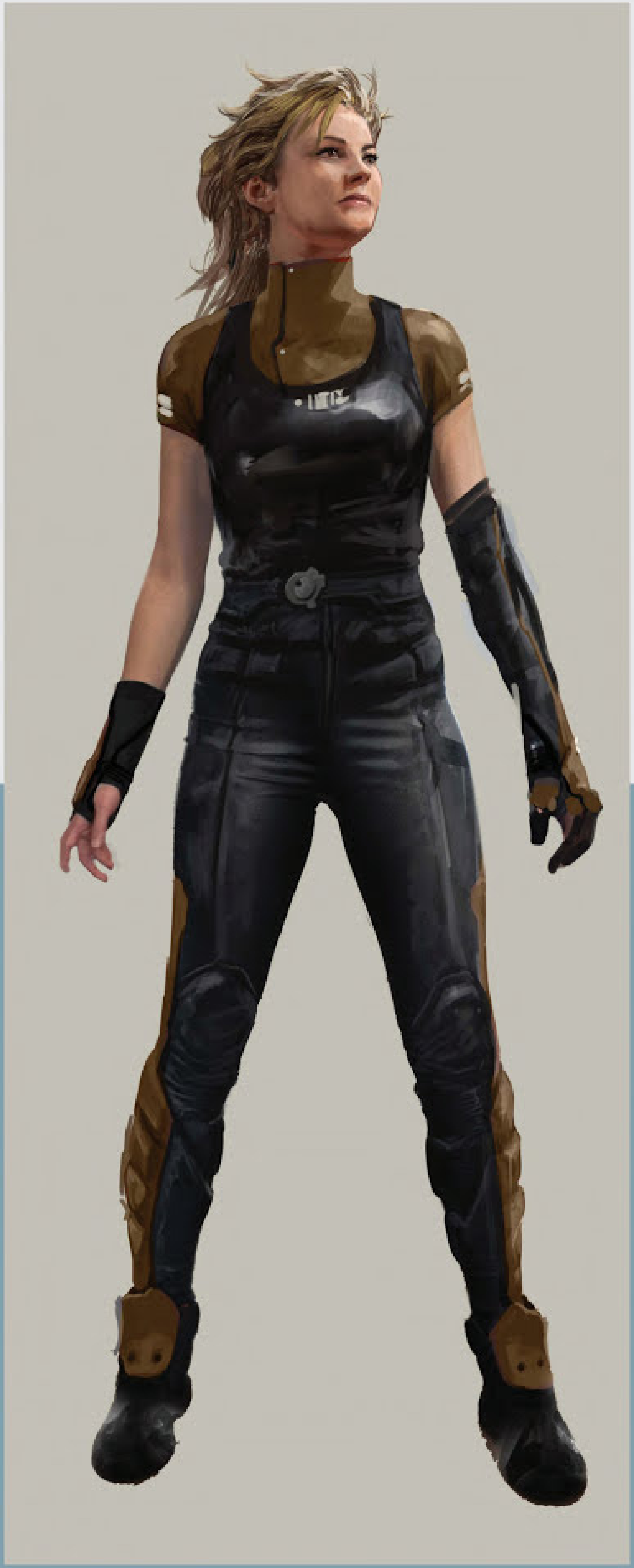


◀ FRANCISCO ■ SEKERIS

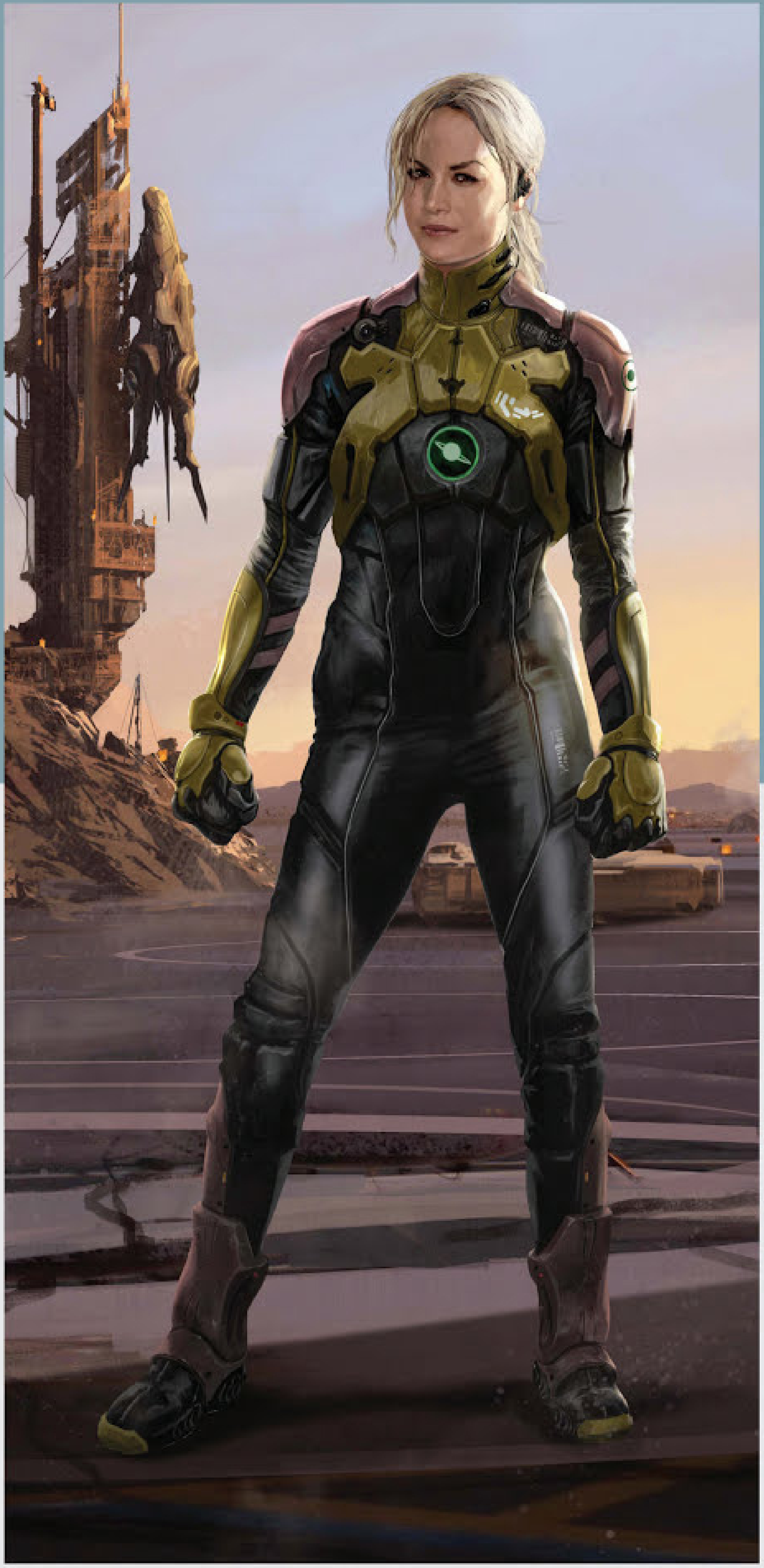


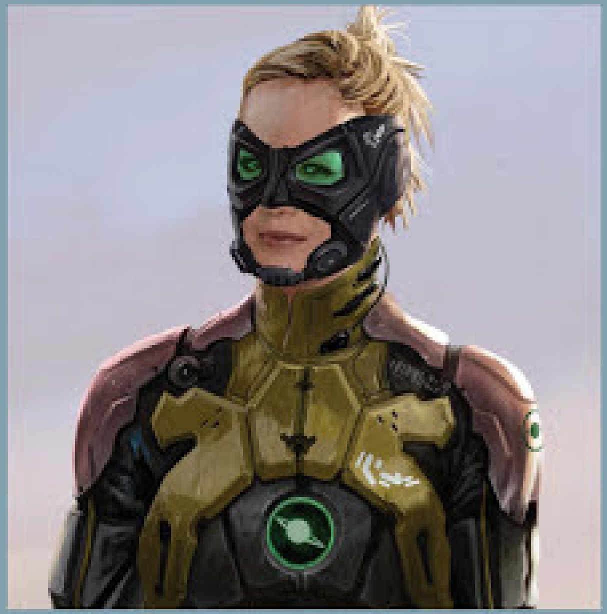


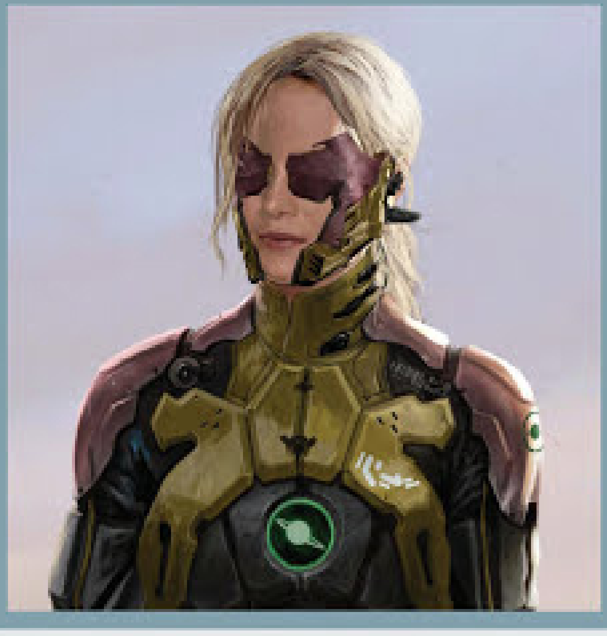


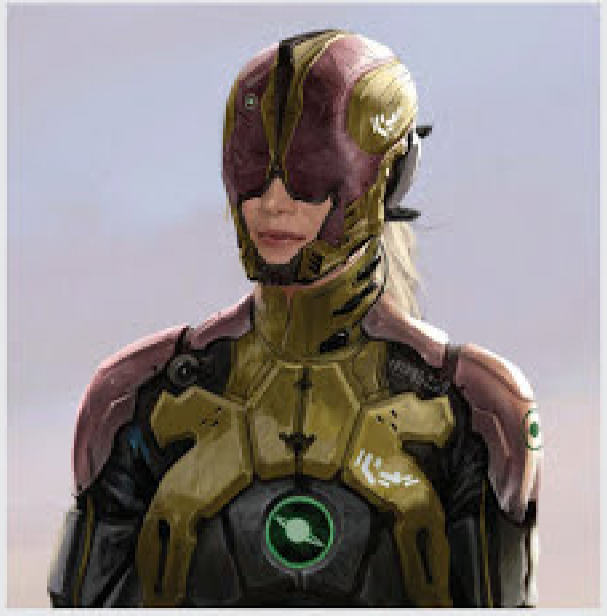


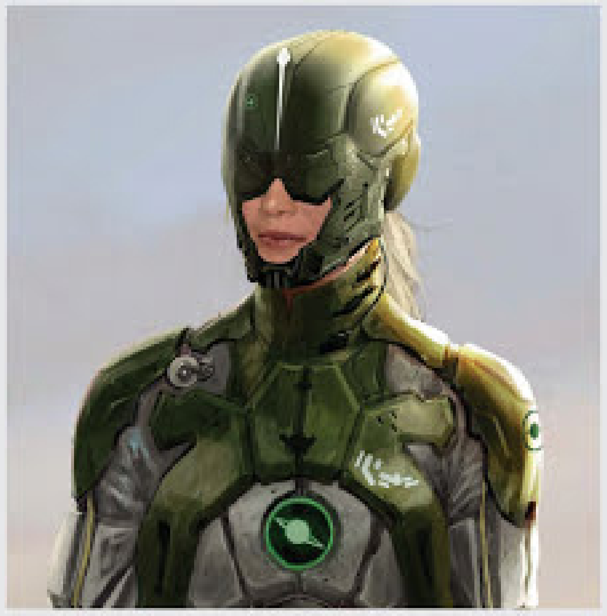
BRICLOT

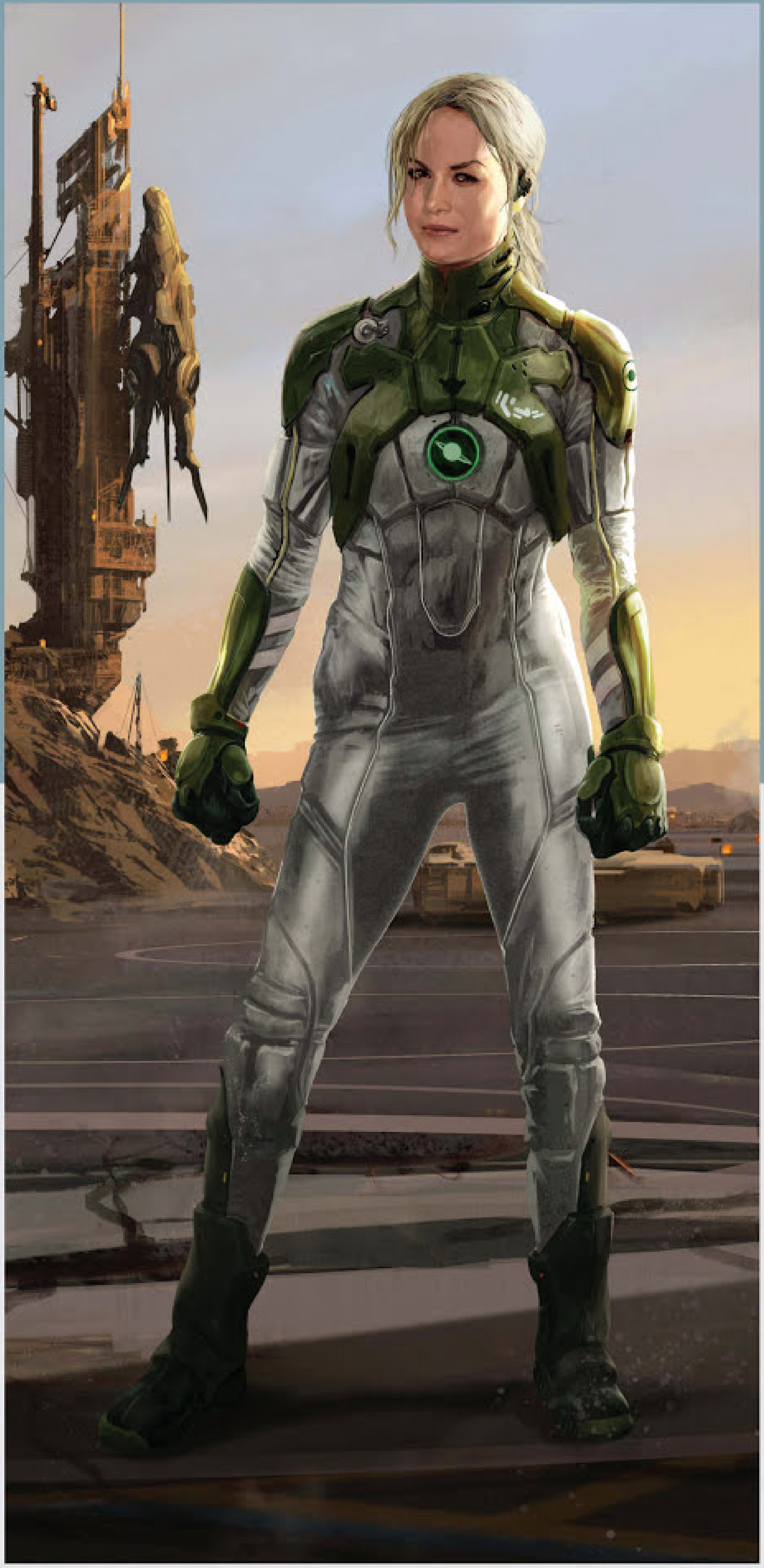












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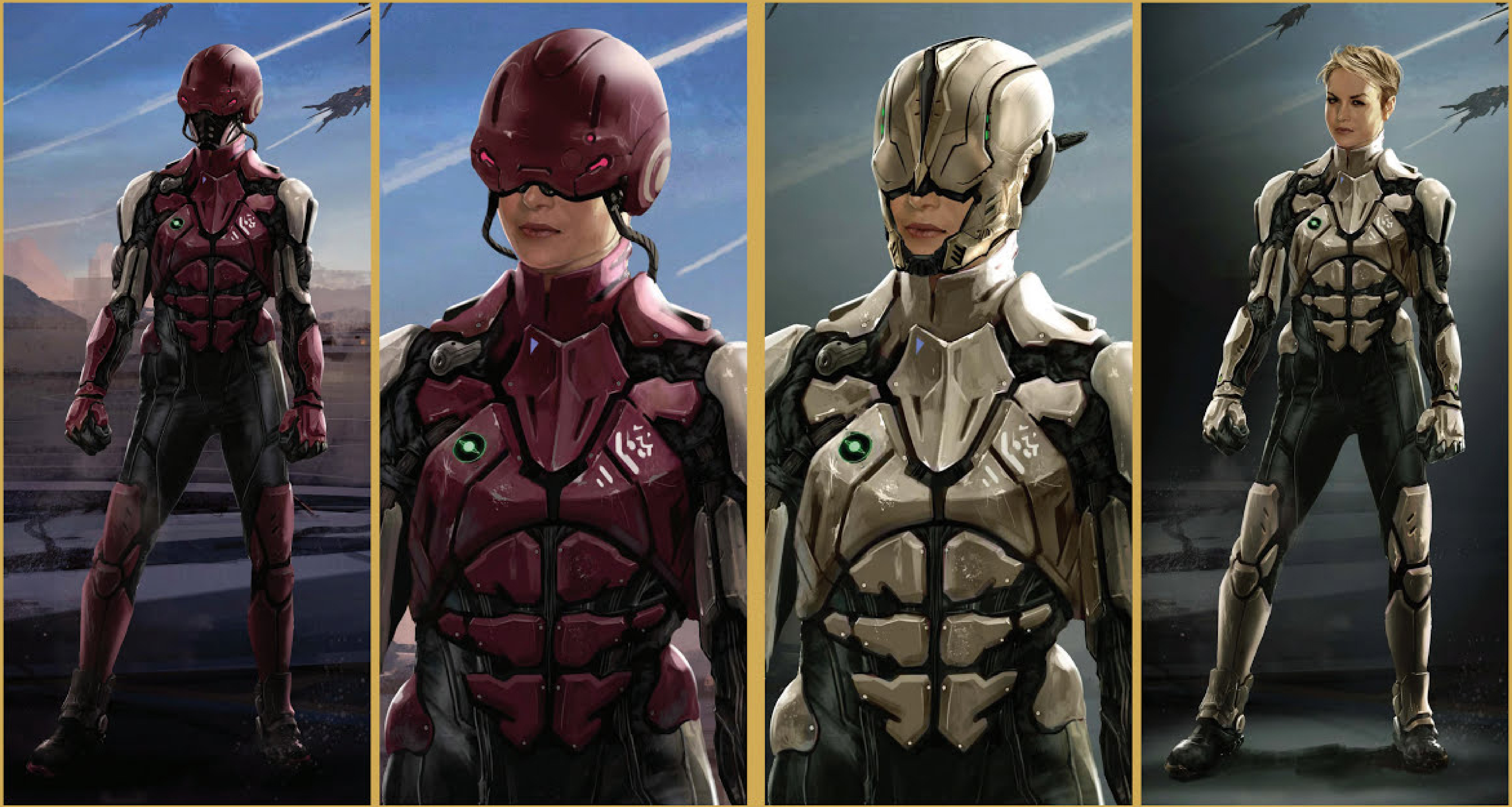
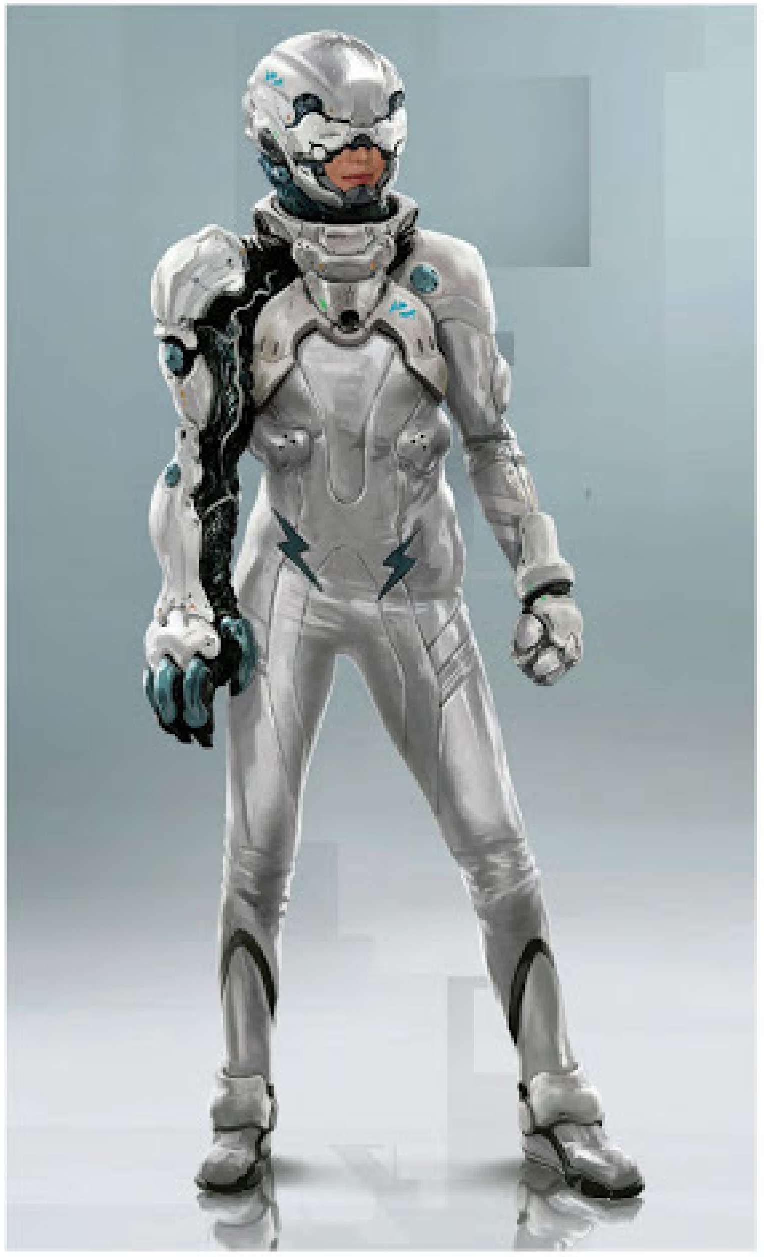
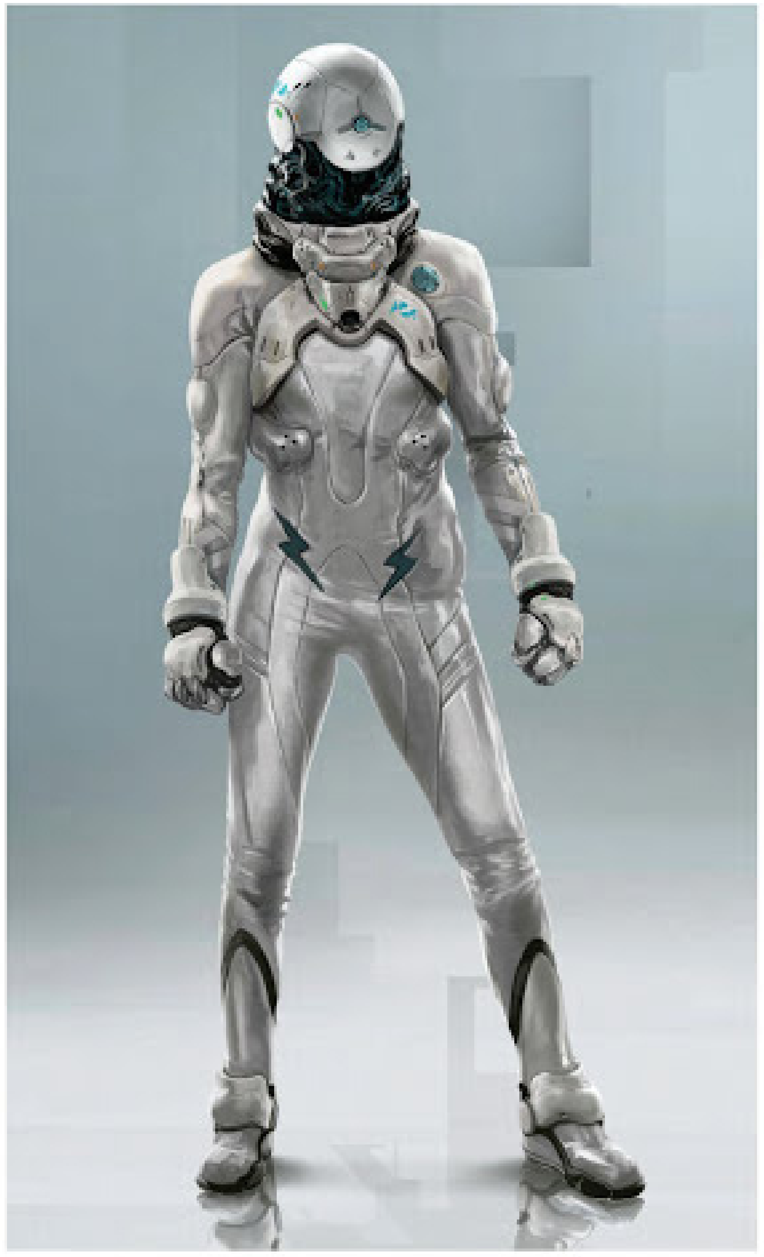
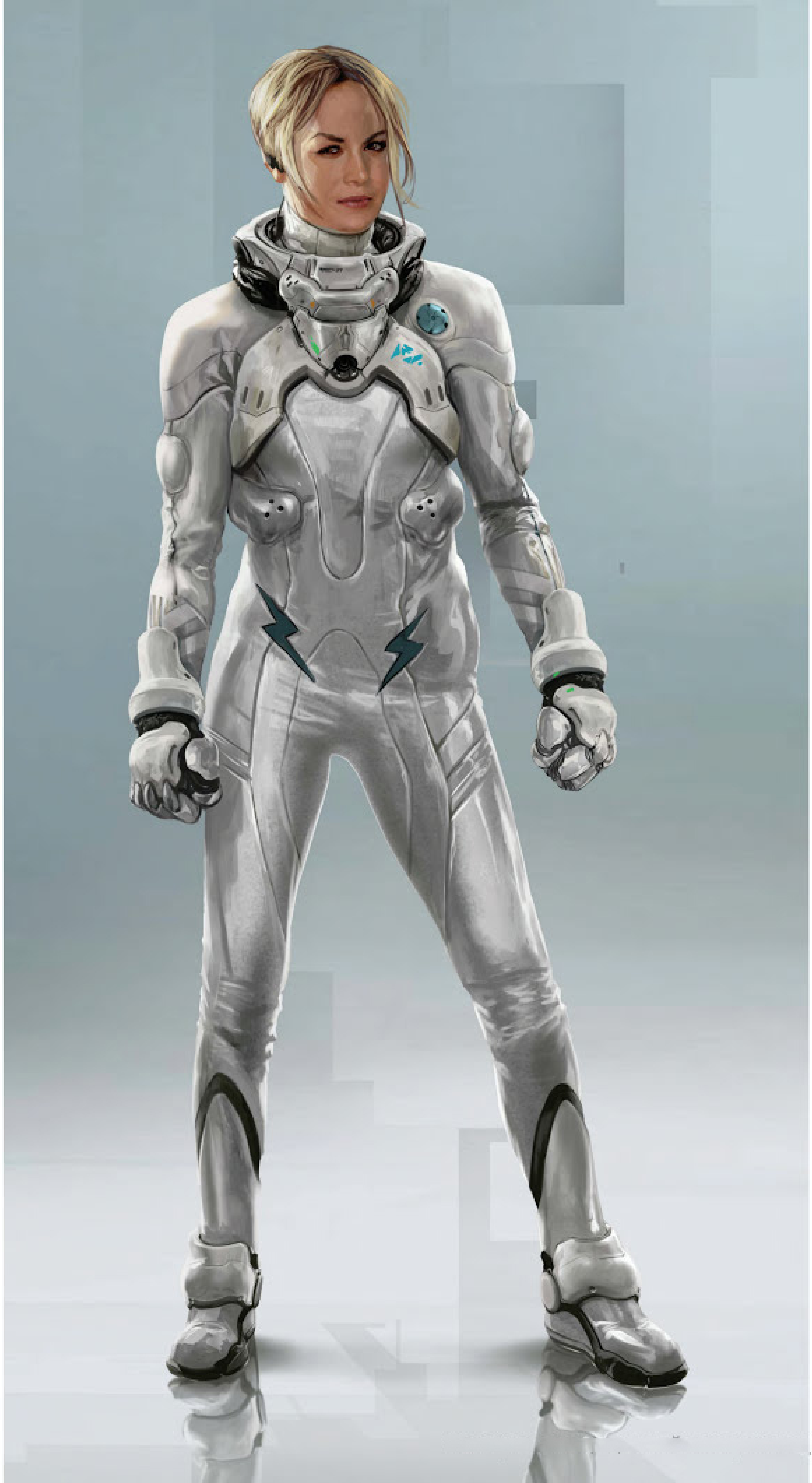


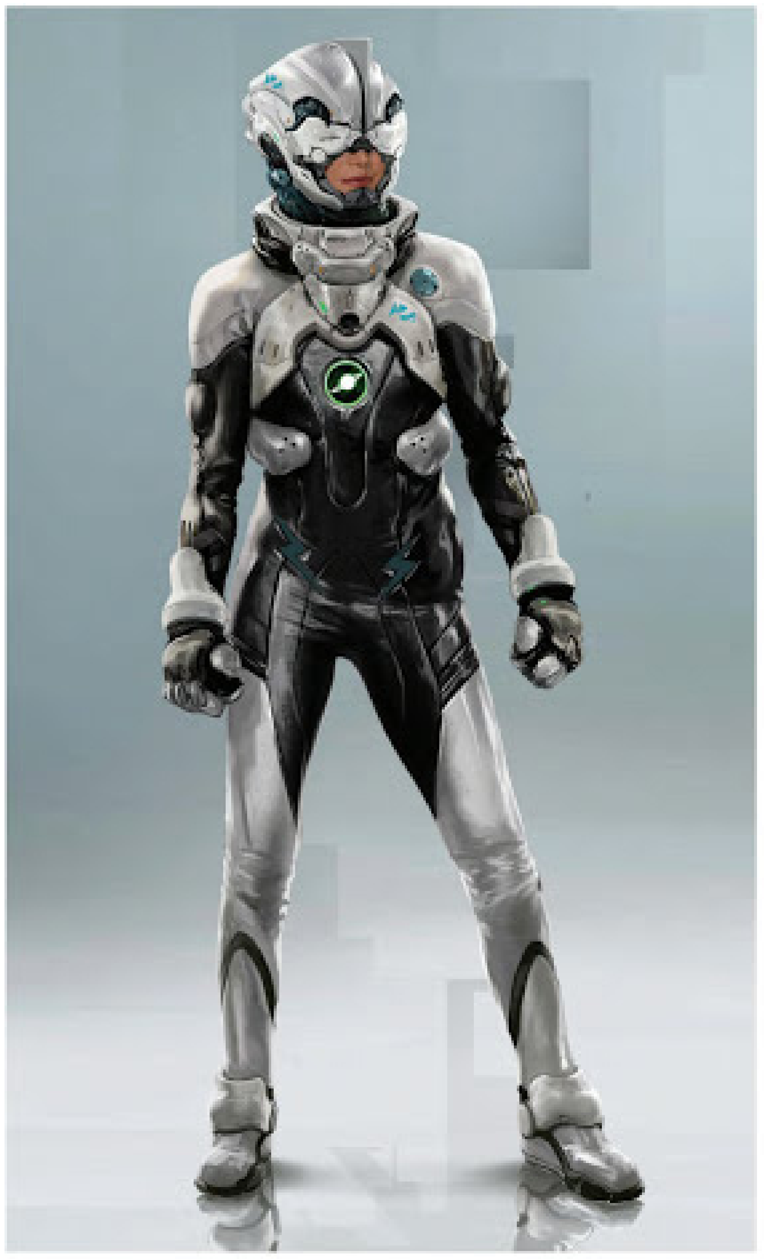
“I think for every small, young girl or older woman, there is a sense of empowerment in seeing Captain Marvel’s journey and figuring out that she is not what people have told her she is,” Marvel Studios Executive Vice President of Physical and Post-Production Victoria Alonso says. “She is who she is, and she’s on her journey of discovery, and her strength is getting through it. I think that the universal theme is something that resonates with men and women, but specifically the women, considering she’s leading the film. I think for men, it is important for them to see that power is not just a male super hero. The power is within all of us.”

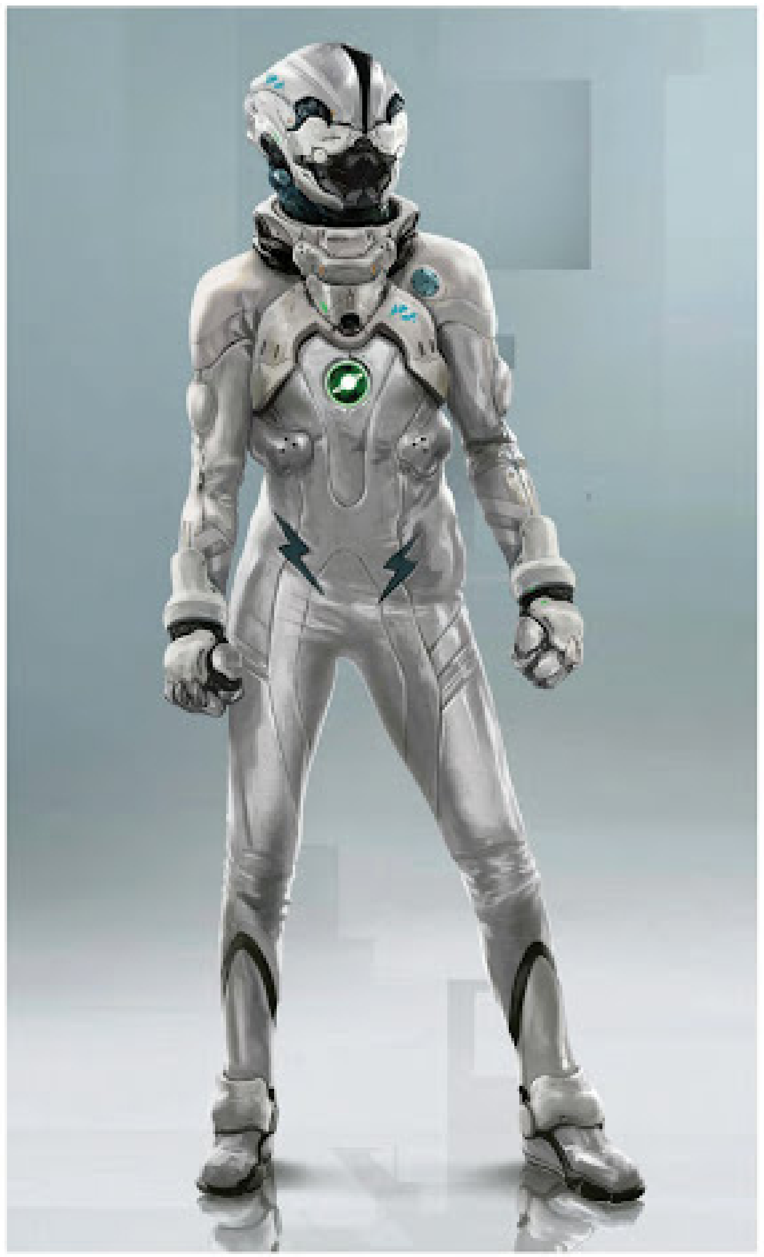
BRICLOT











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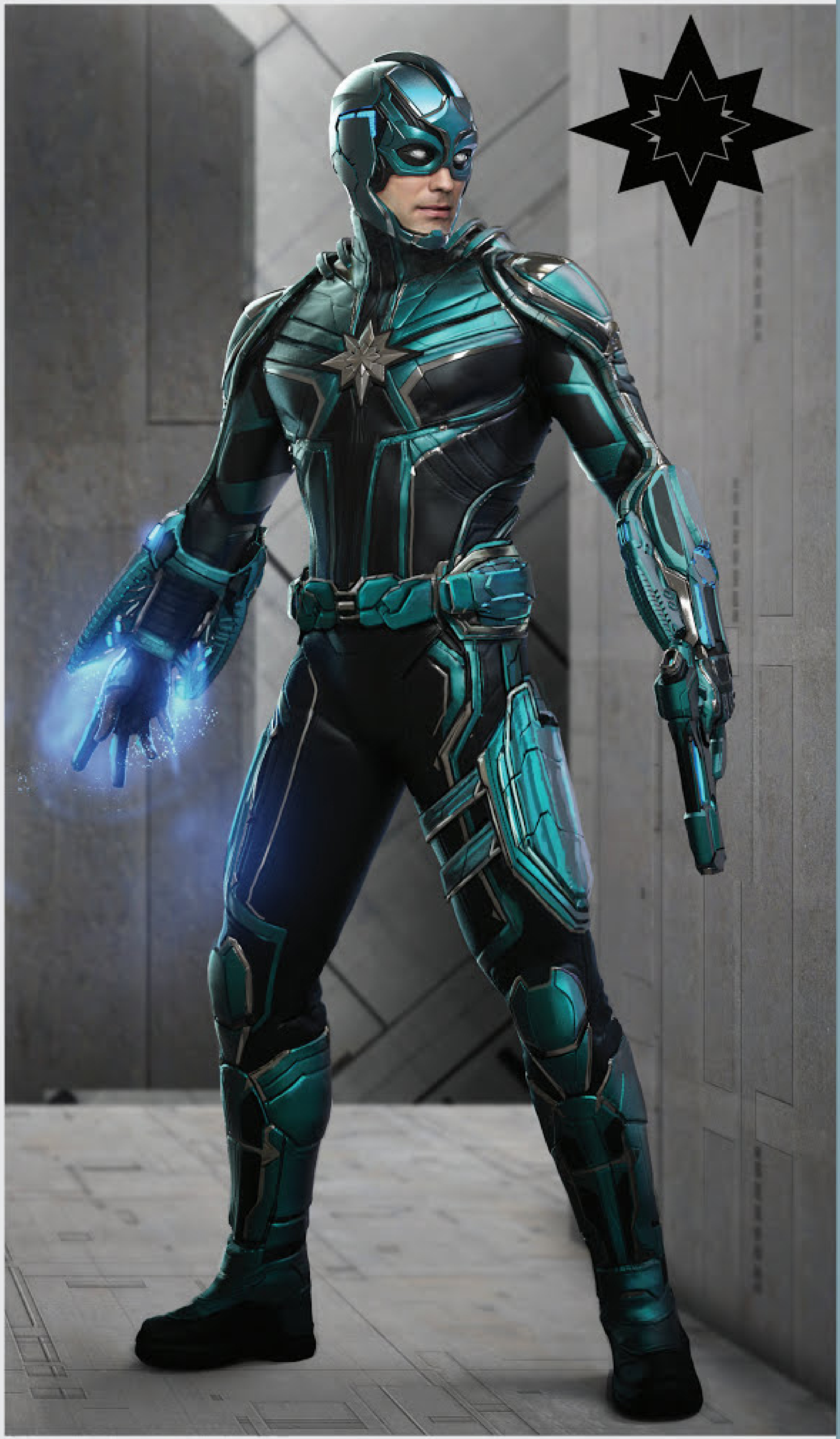
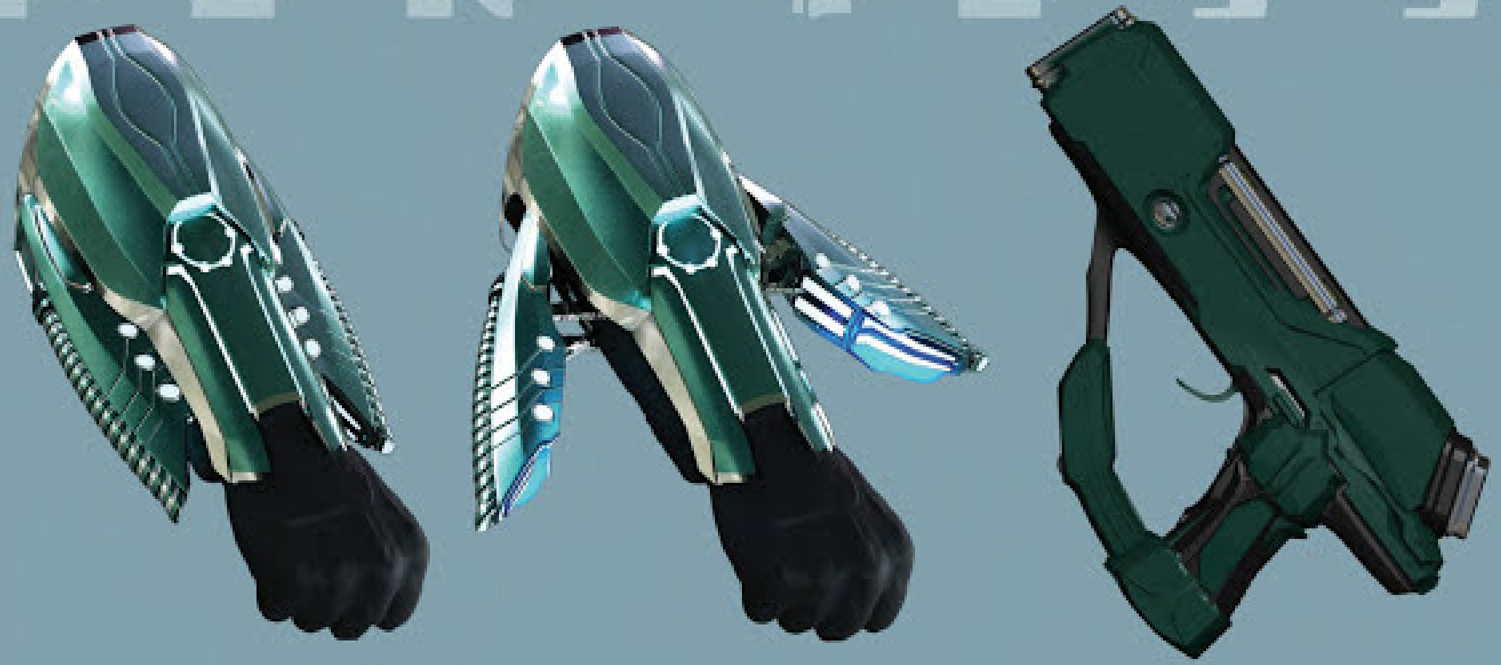


YON-ROGG

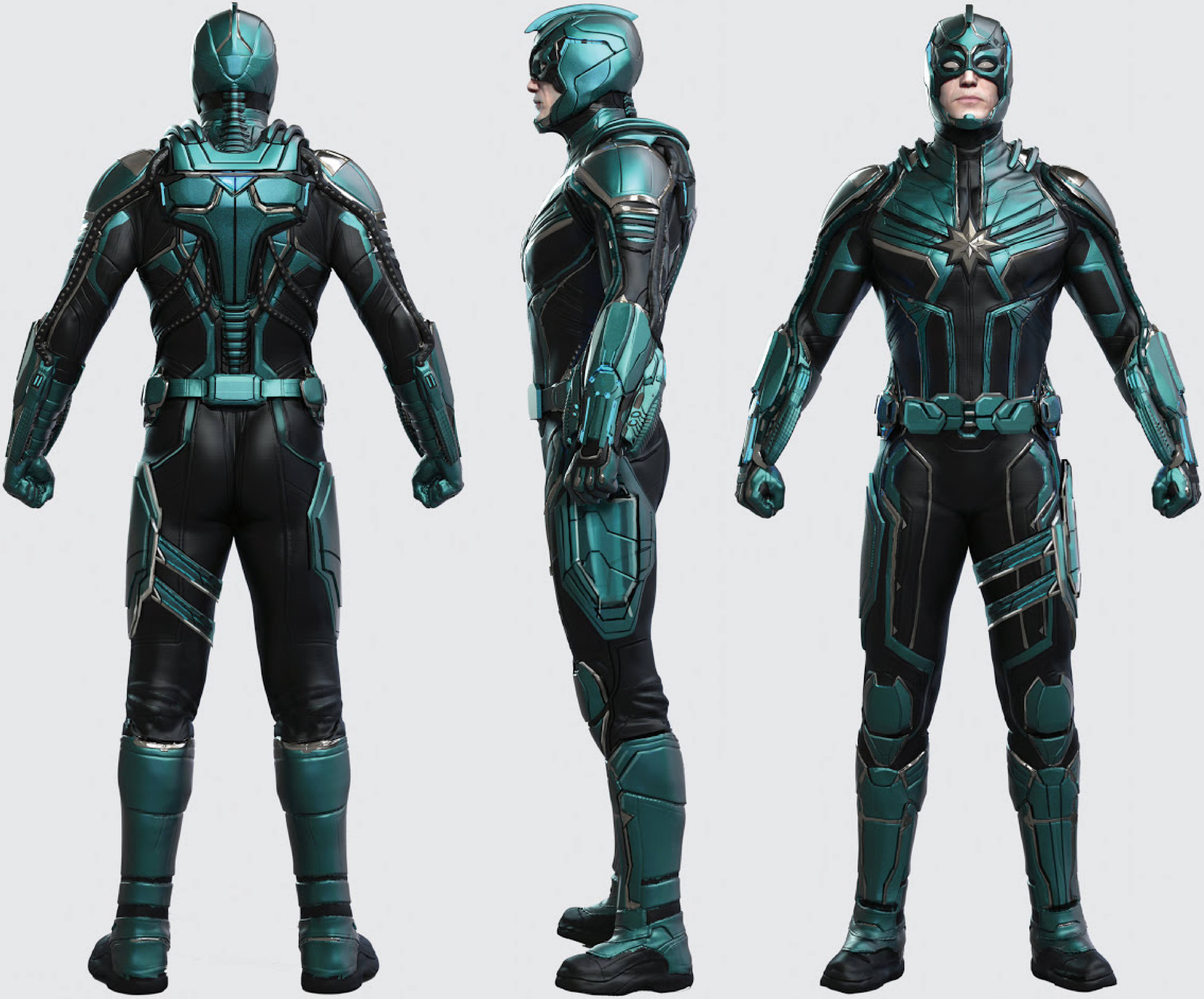


“Yon-Rogg is the commander of Starforce, which is an elite special-forces division of the Kree army,” actor Jude Law says. “He is also a mentor to Vers, having found her in a very early confrontation, which led to her becoming super-powered. He also then brought her back to life literally with his own blood. She has therefore been a sort of pet project, almost. He feels responsible for guiding and containing her skillset; honing her abilities; trying to keep her mind from drifting into the more human, emotional places. He’s helping her become more focused and driven, and less emotional—which is rather more Kree, and it’s certainly more Starforce.”

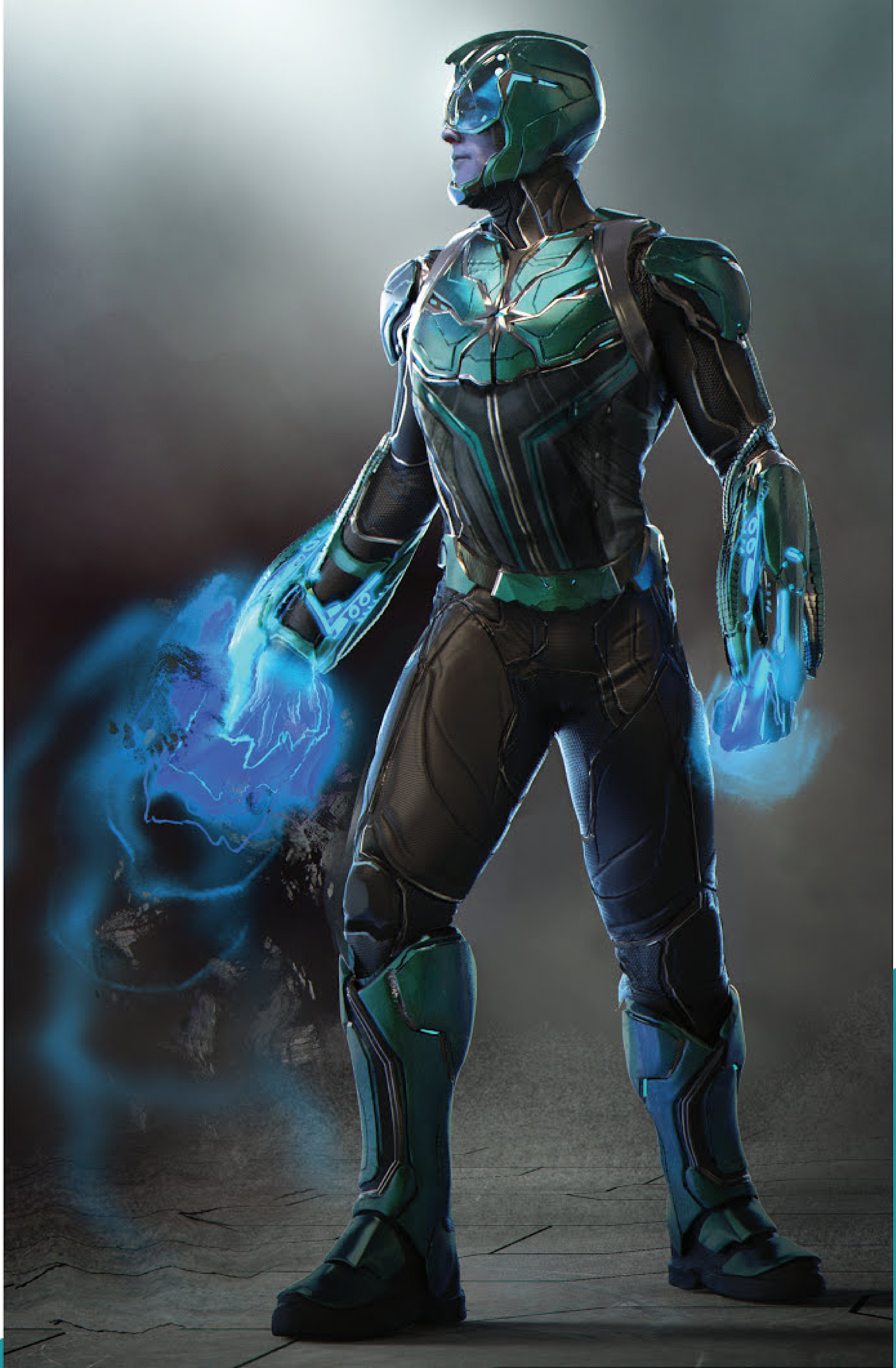
As the leader of Starforce, Yon-Rogg is in possession of a special tool. “Yon-Rogg wears these gauntlets that we’ve built for him,” Prop Master Drew Petrotta says. “When he activates them, they open up. They’re gravity gauntlets. He can control gravity. He can pick you up, throw you across the room—whatever he chooses to do with them. He also, like all Kree soldiers, carries a pistol. And he chooses to use a dagger.”

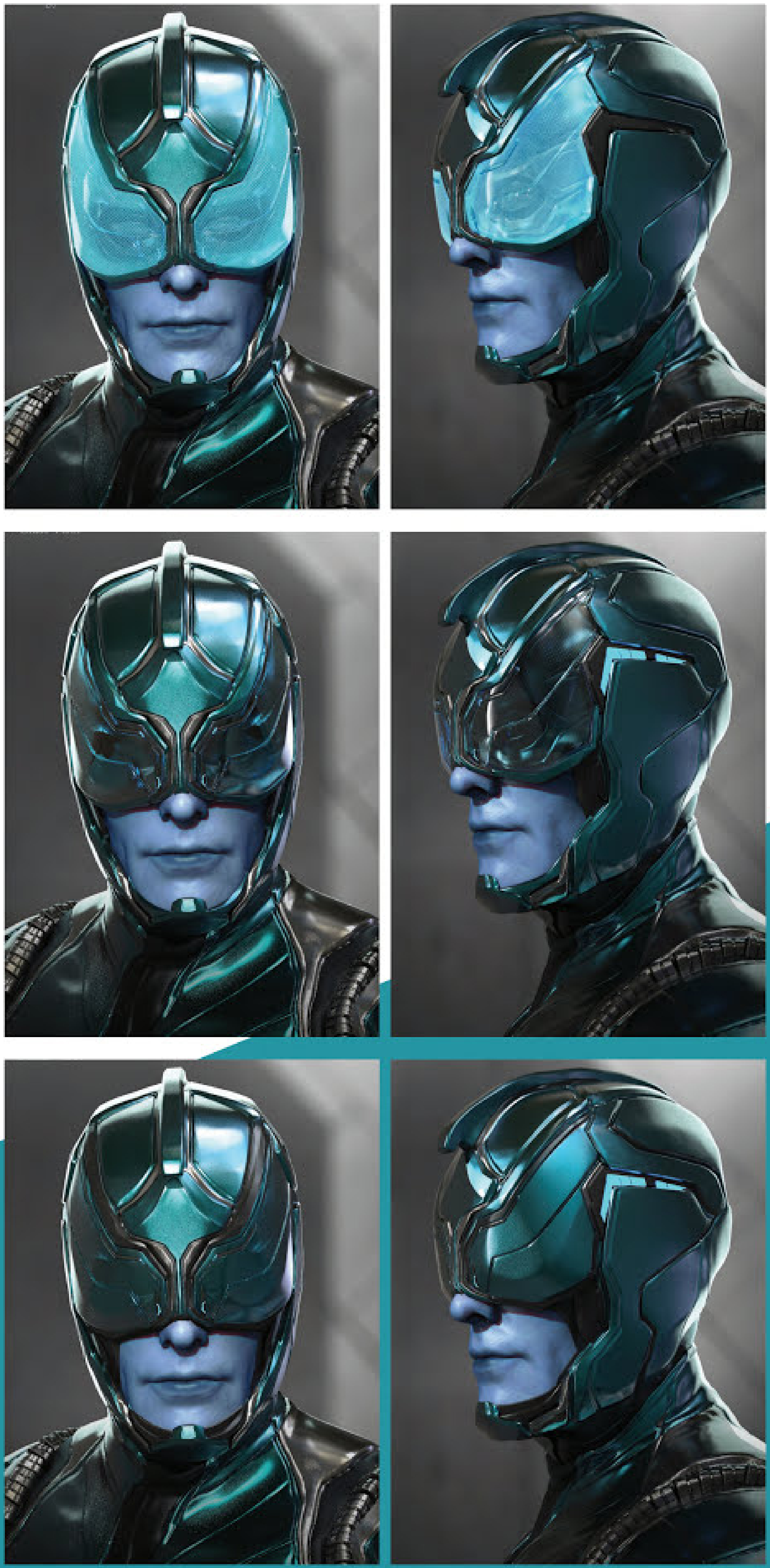
◀ **JOYNER**

TOP **JOYNER** · BOTTOM **ROSS** ▲

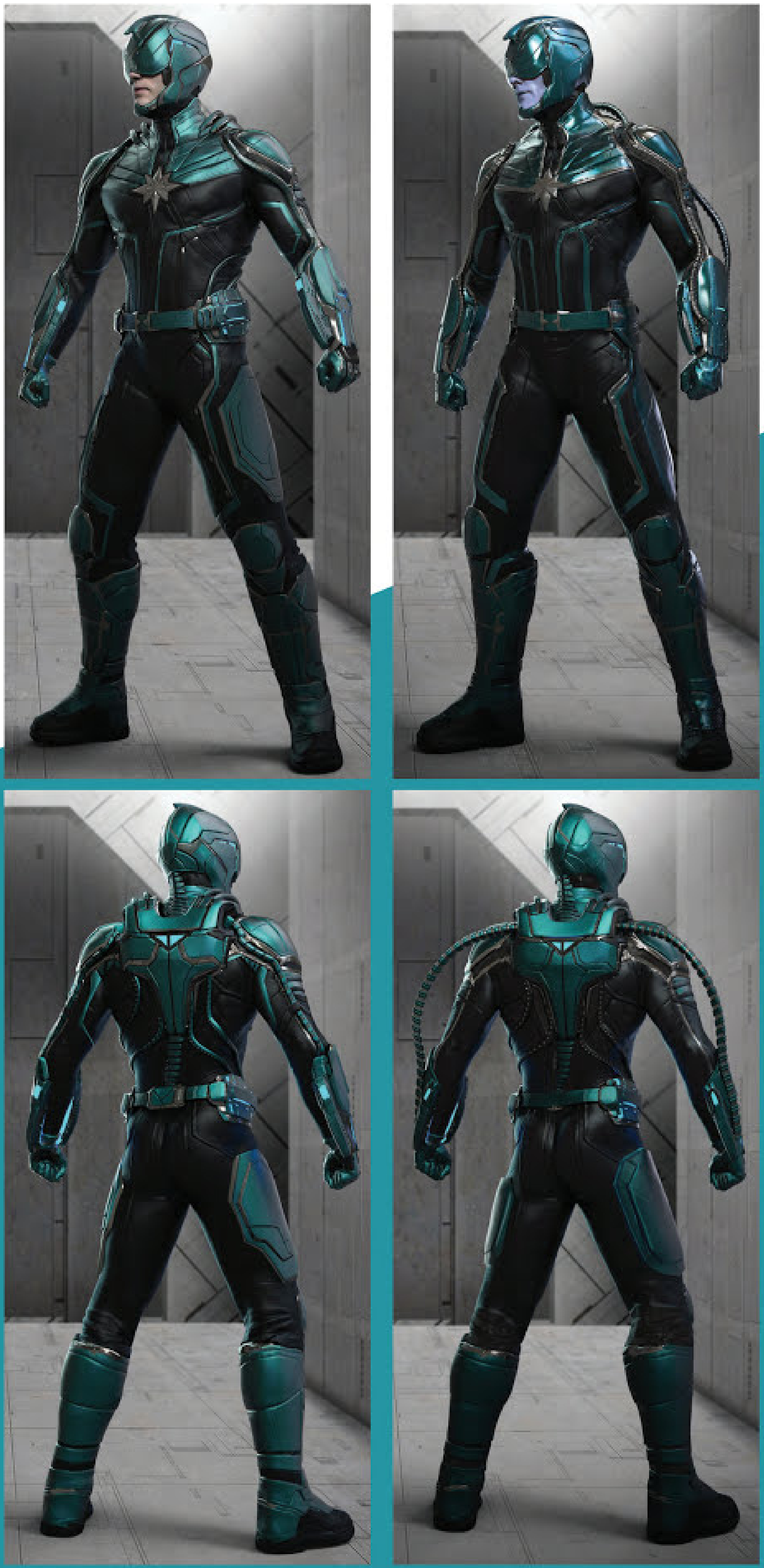


■ JOYNER





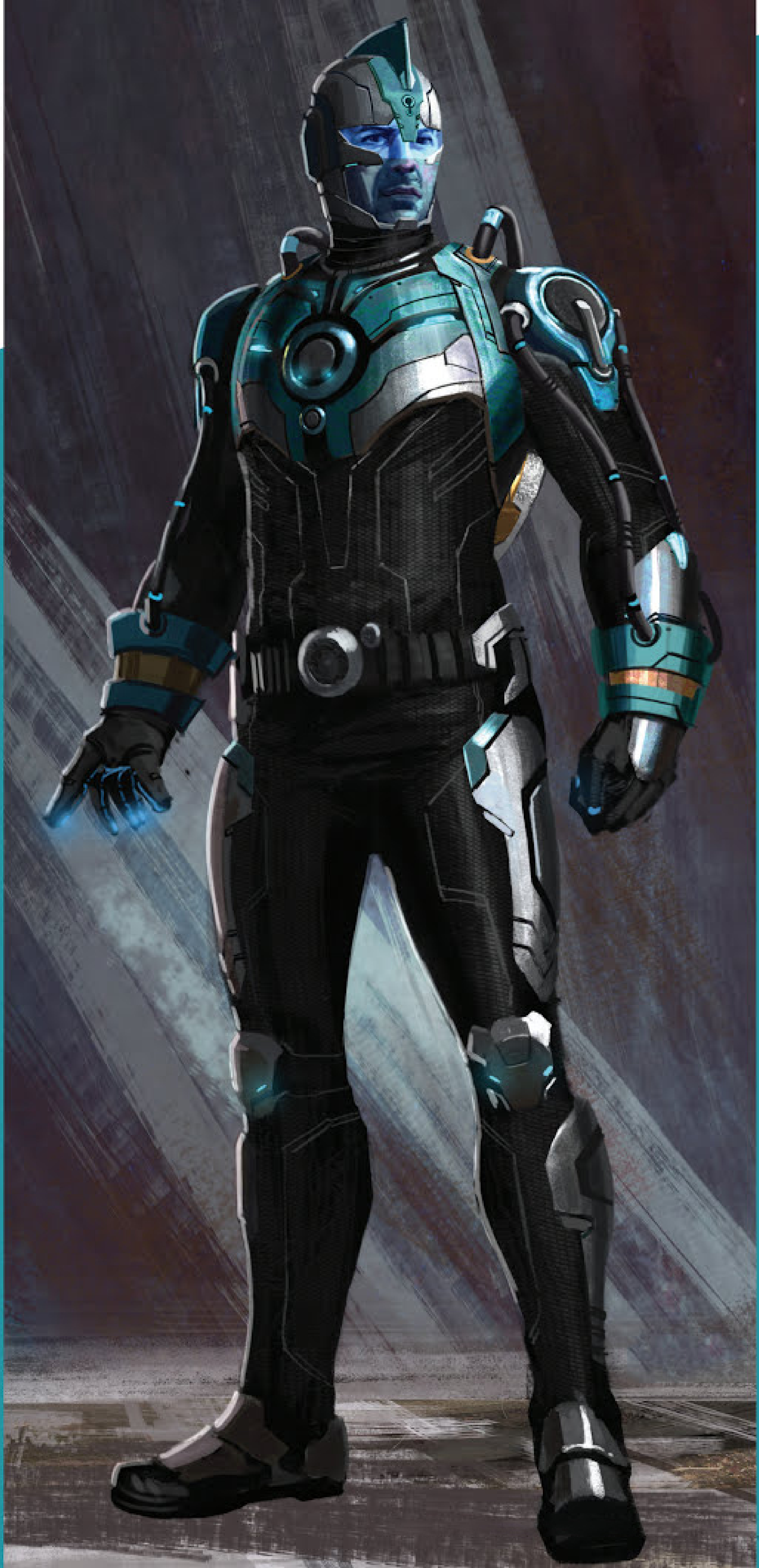
JOYNER ■

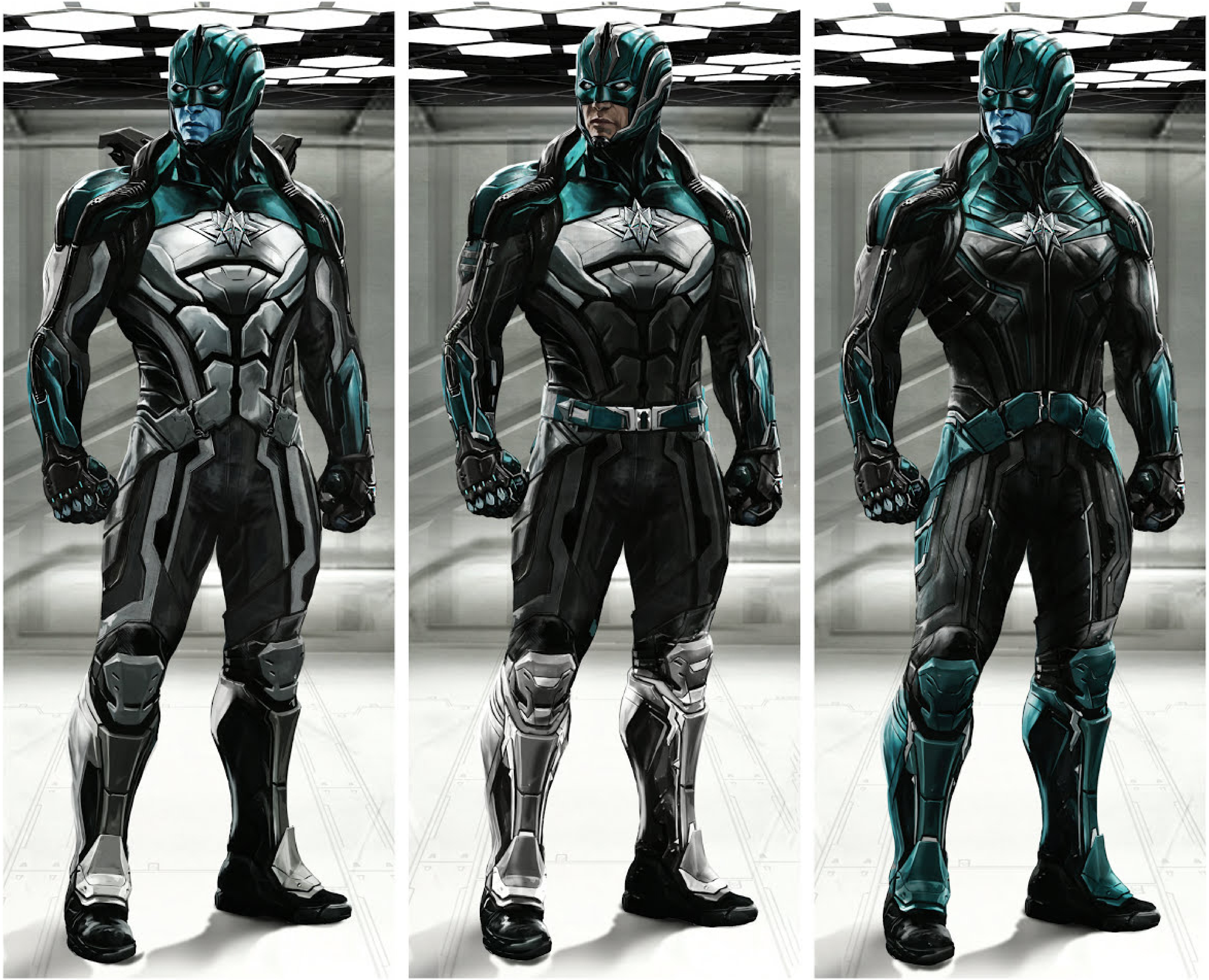


▲ JOYNER

"Yon-Rogg always had this kind of blind helmet with these metal sensors that would cover his eyes," Concept Artist Ian Joyner says. "And that helmet lasted until pretty close to the end, but we opened it up so you could see the character's eyes, and for the character to see out of it without having to have a lot of digital augmentation."

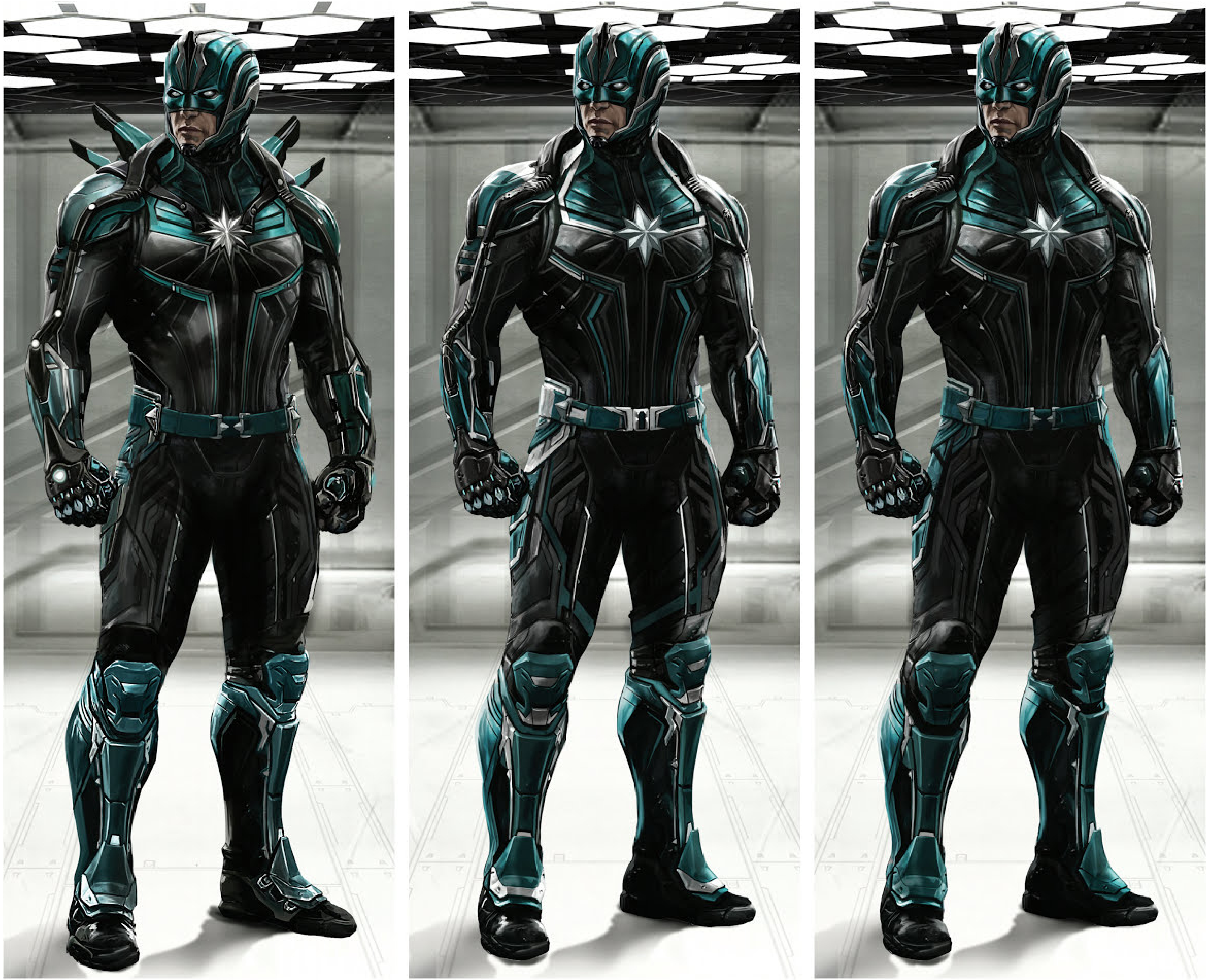
SZE ▶





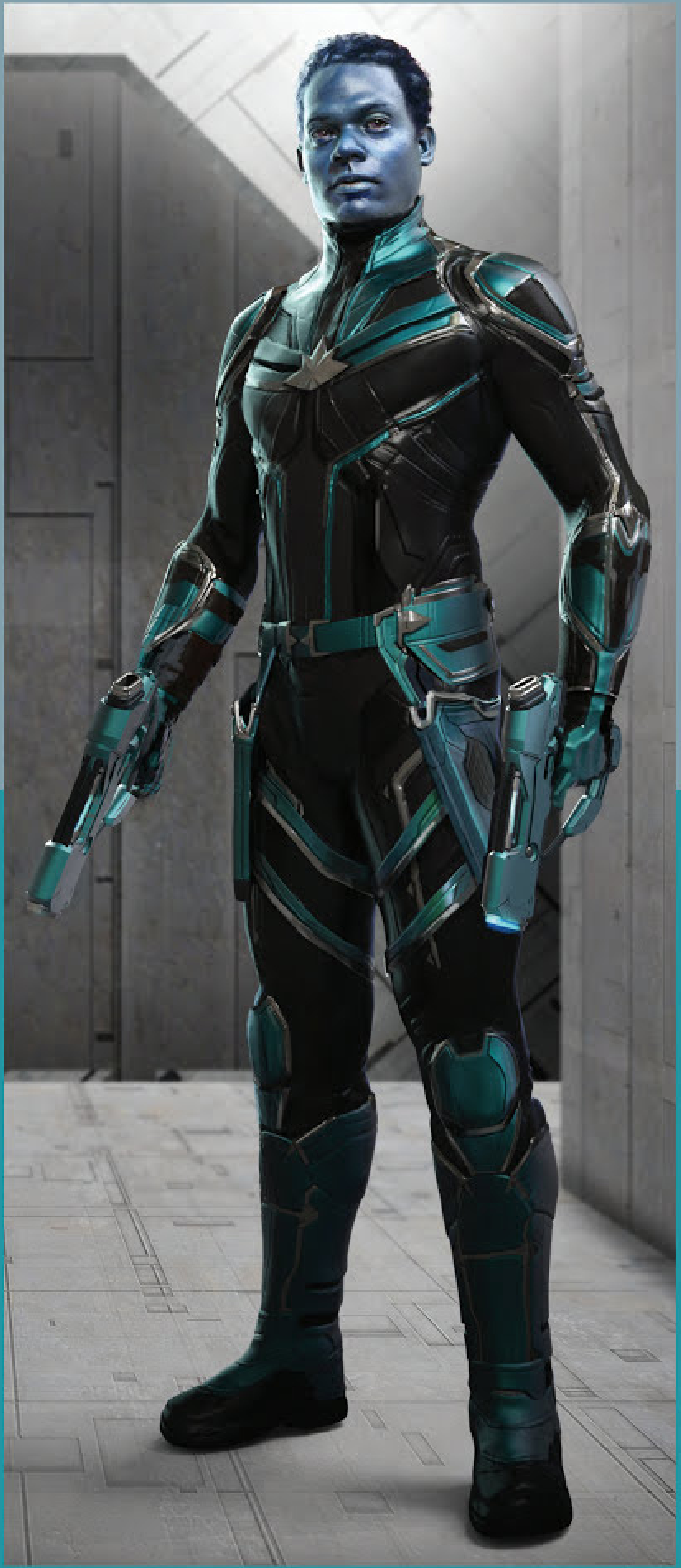
CAPTAIN MARVEL

BRICLOT

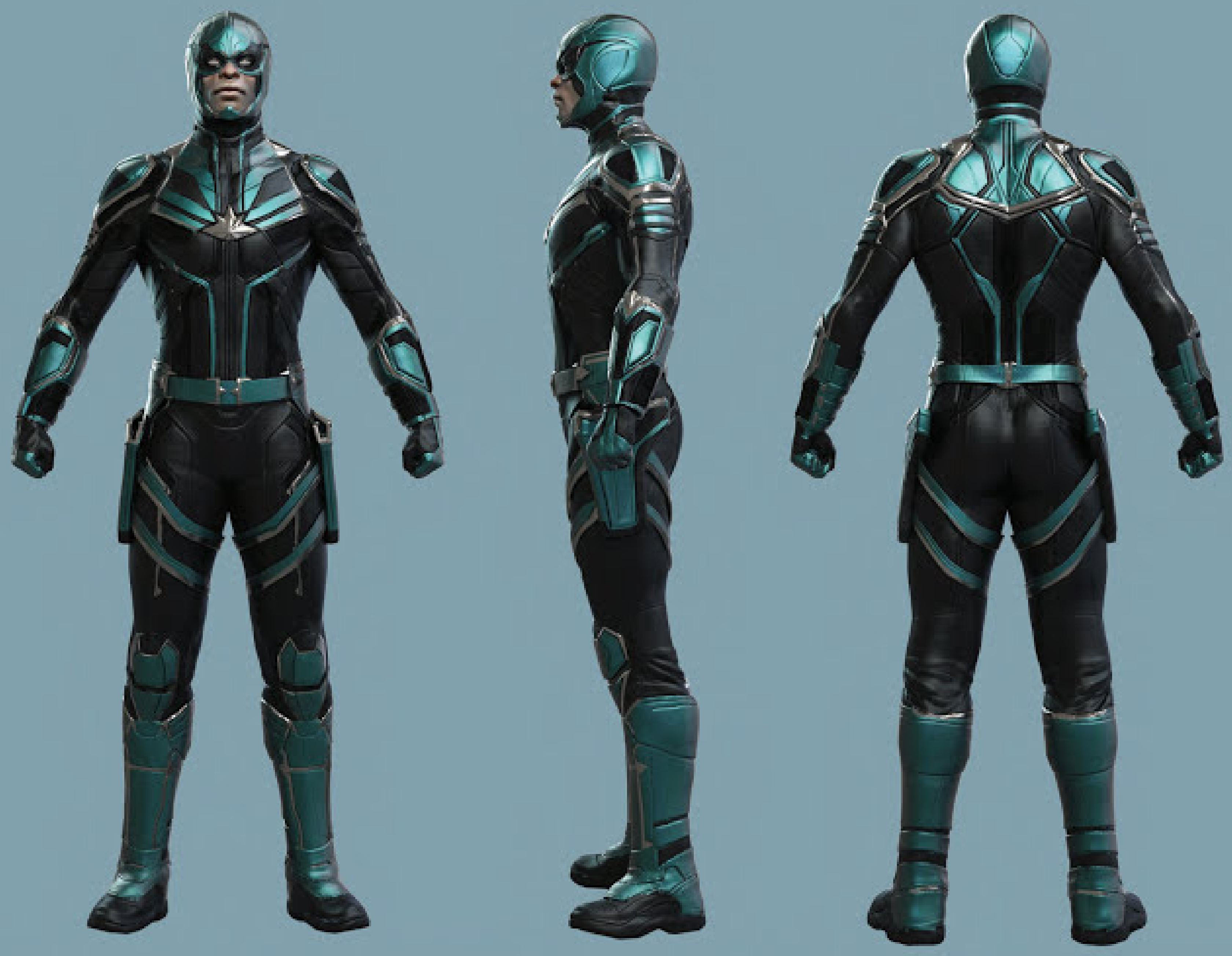


BRICLOT

ATT-LASS



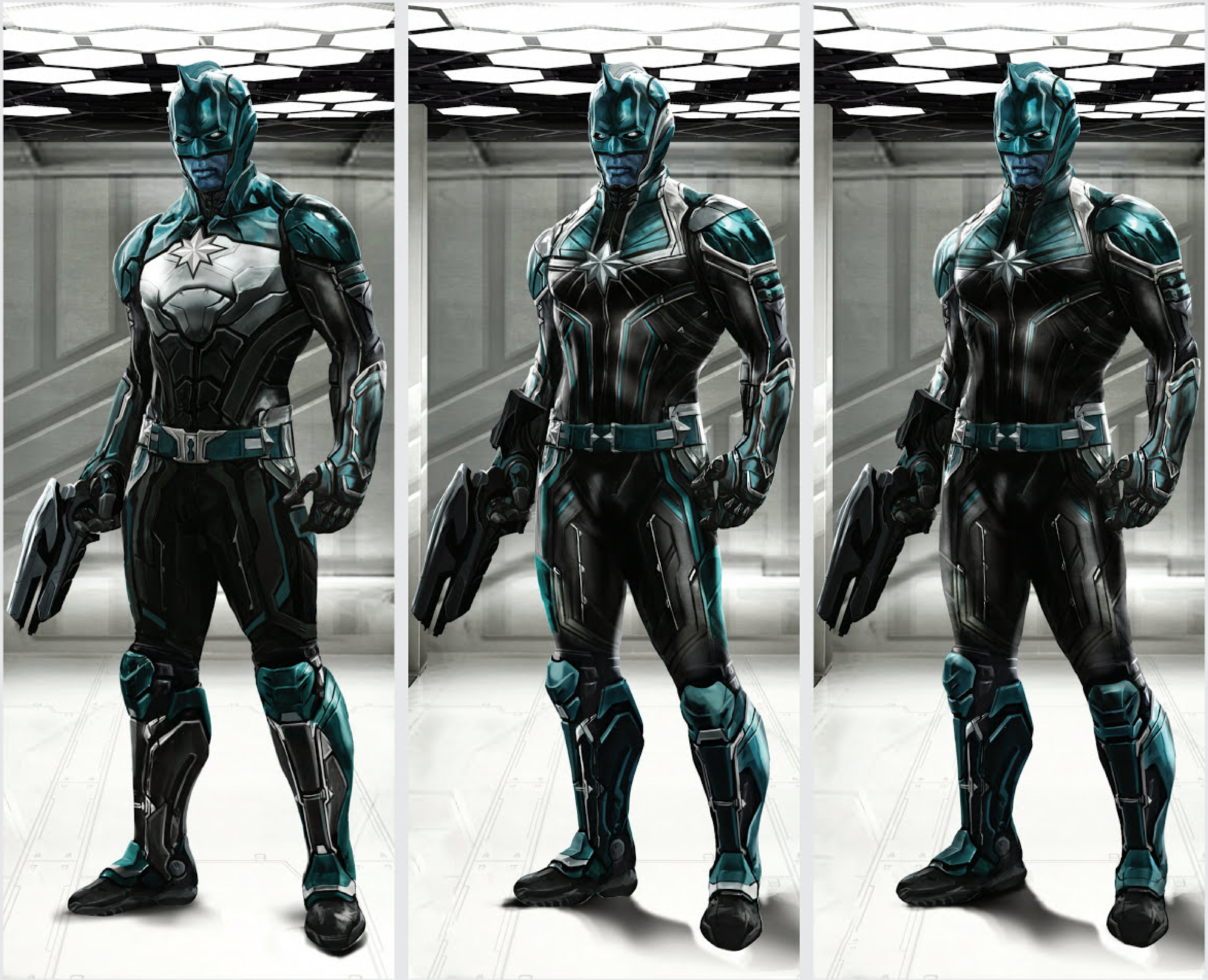
JOYNER ▲



Att-Lass is Starforce's stealth and infiltration specialist. "Everybody has their special skills," actor Algenis Perez Soto says. "He's very sleek. He's very fast. He's got his two blasters, and he's very skillful with those. And any time there is a mission, if there's somebody that could go unnoticed and infiltrate, that would be him. That would be Att-Lass."

Att-Lass also has developed a strong bond with Vers, especially when compared to other members of Starforce. "His relationship with Vers, I really like that part," Perez Soto says. "He looks up to her, as a big sister, and I've really liked this closeness that they have in the film."

TOP **JOYNER** · BOTTOM **ROSS** ▲ **JOYNER** ▶



CAPTAIN MARVEL

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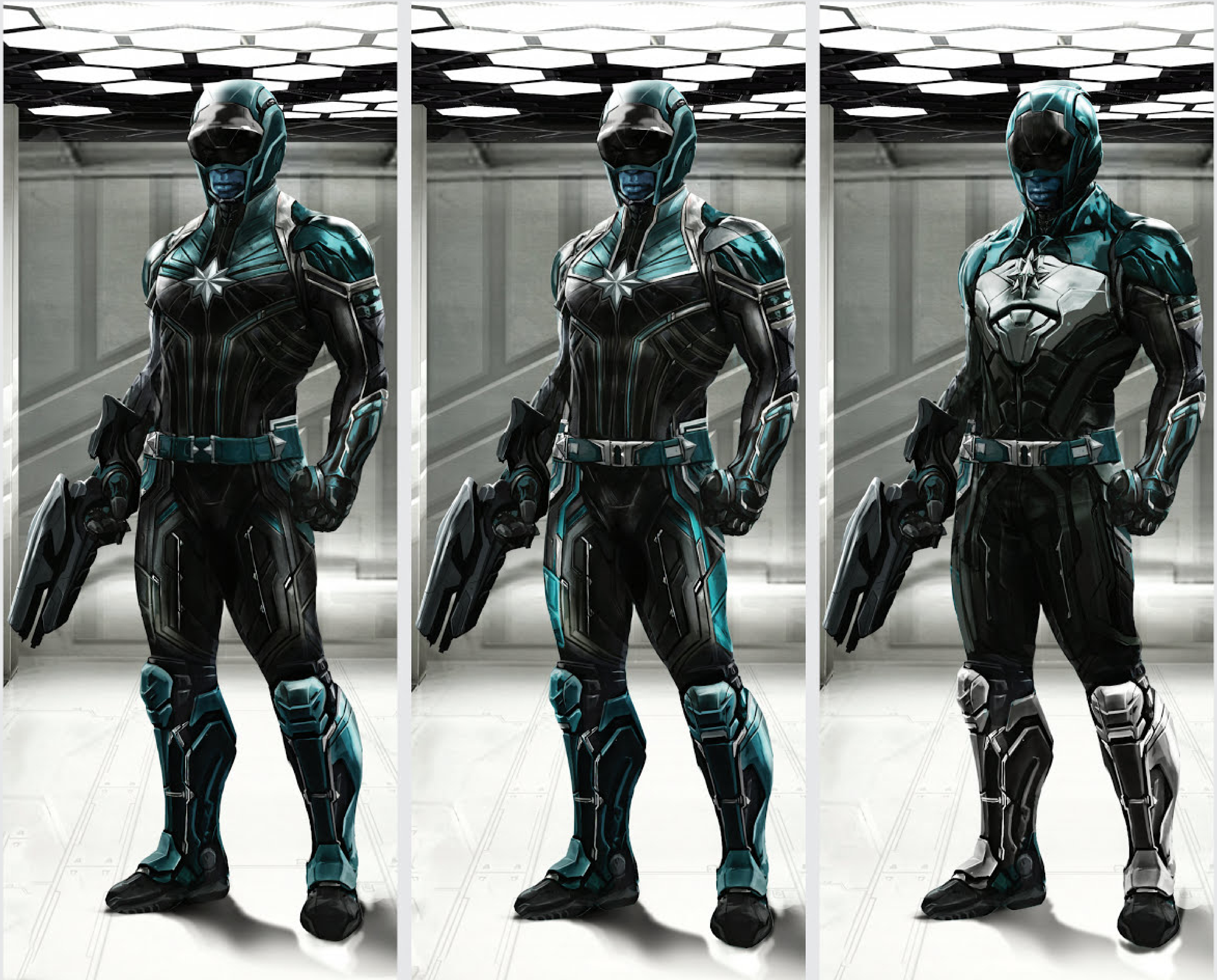

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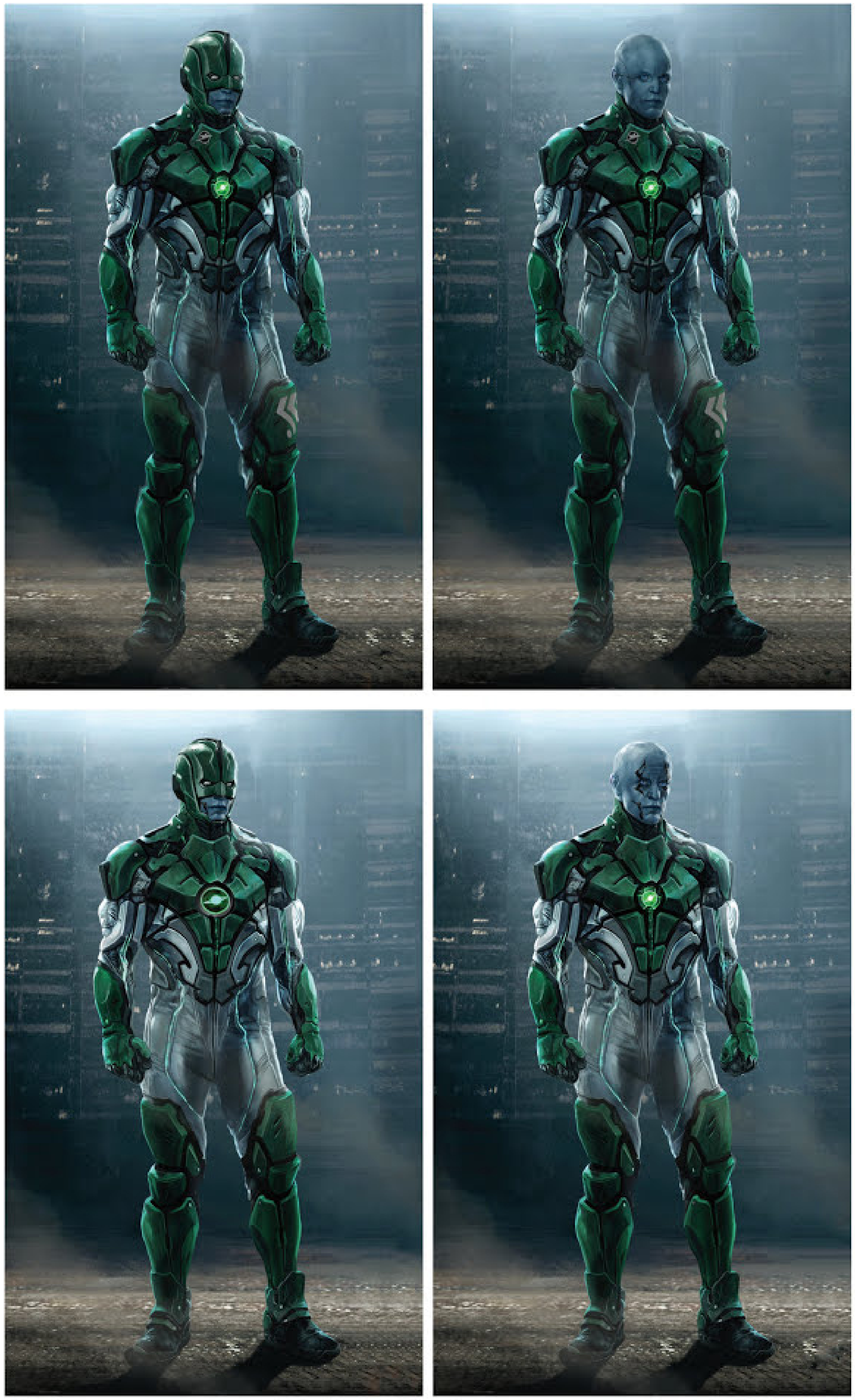
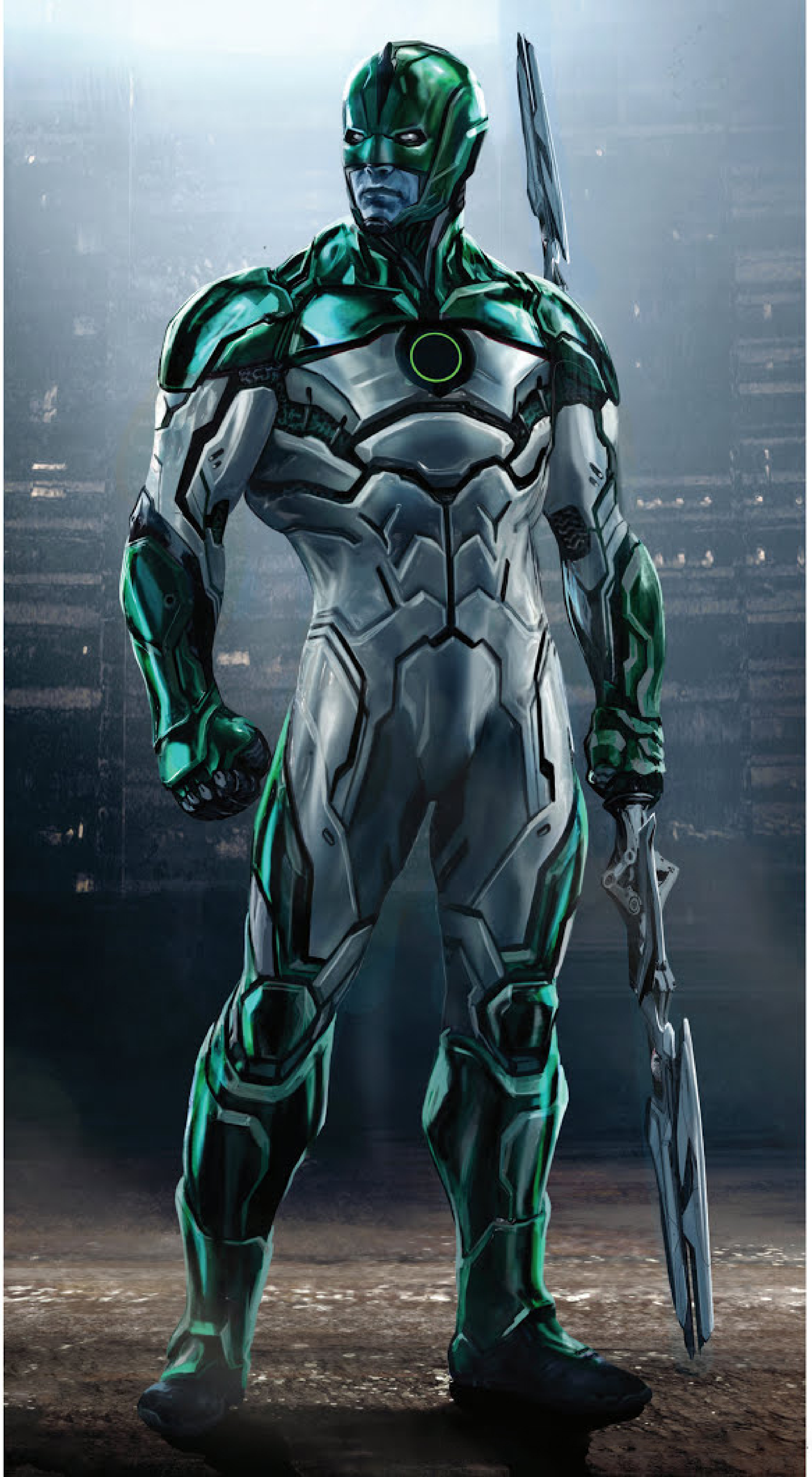
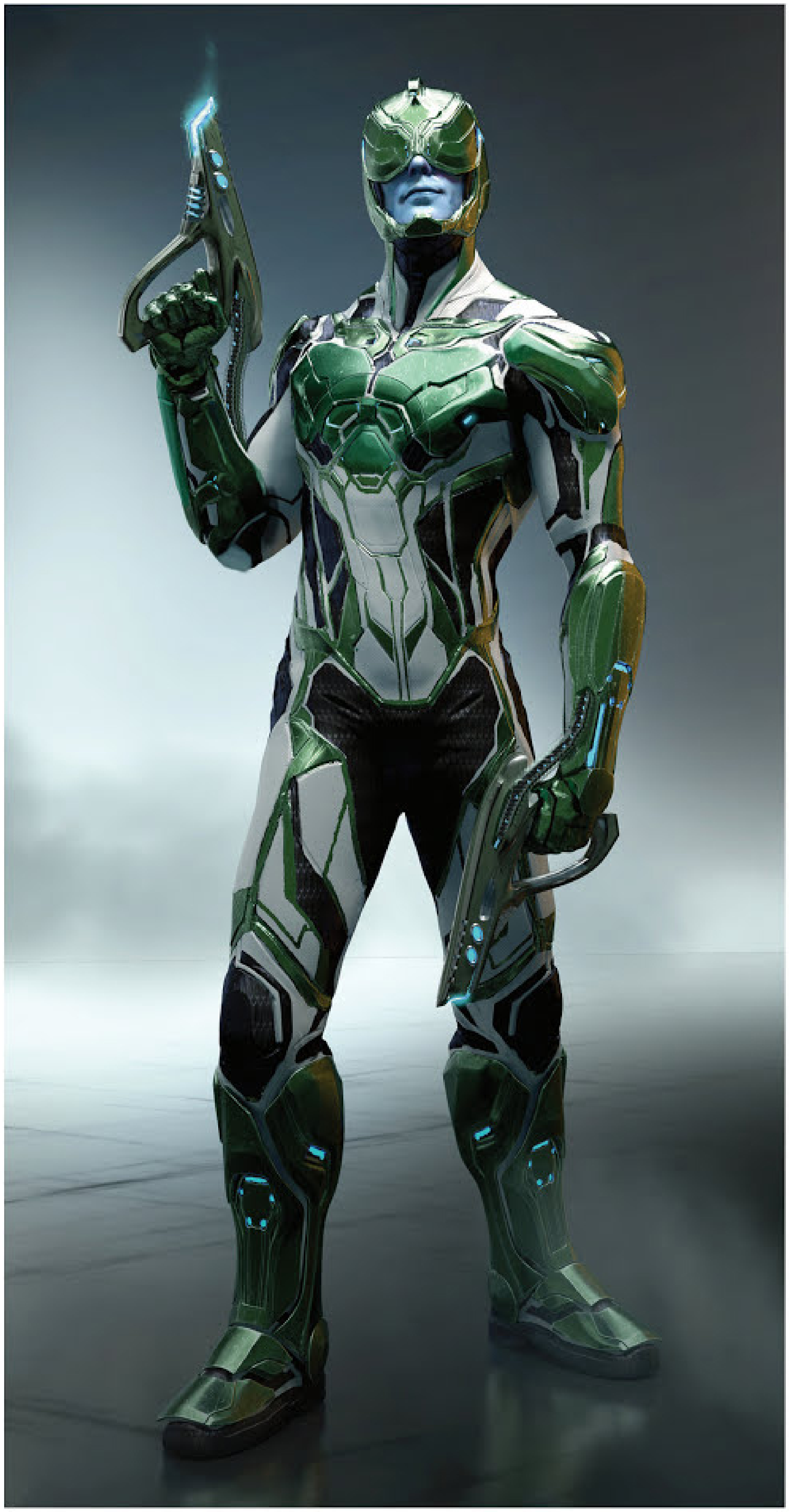
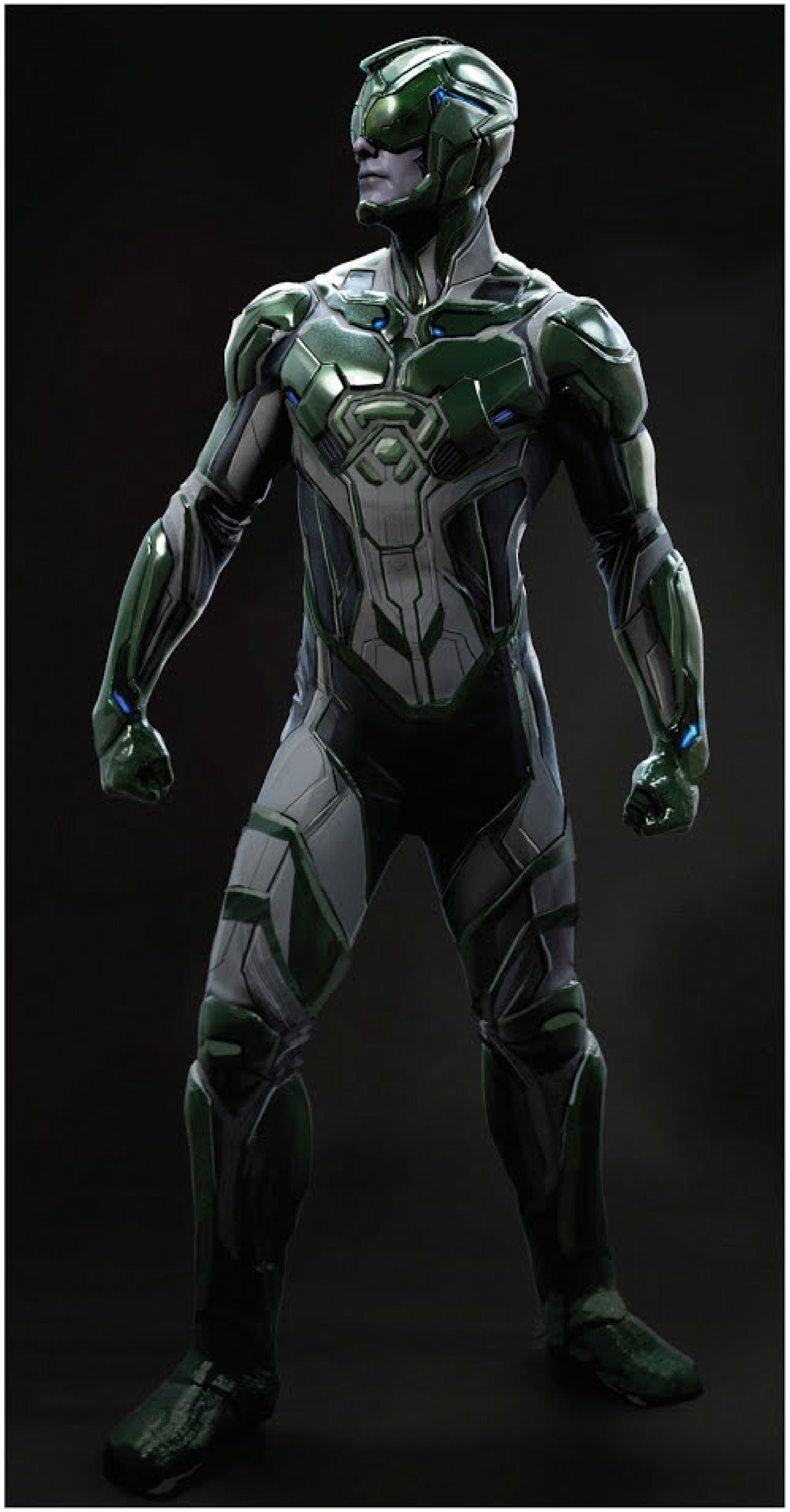


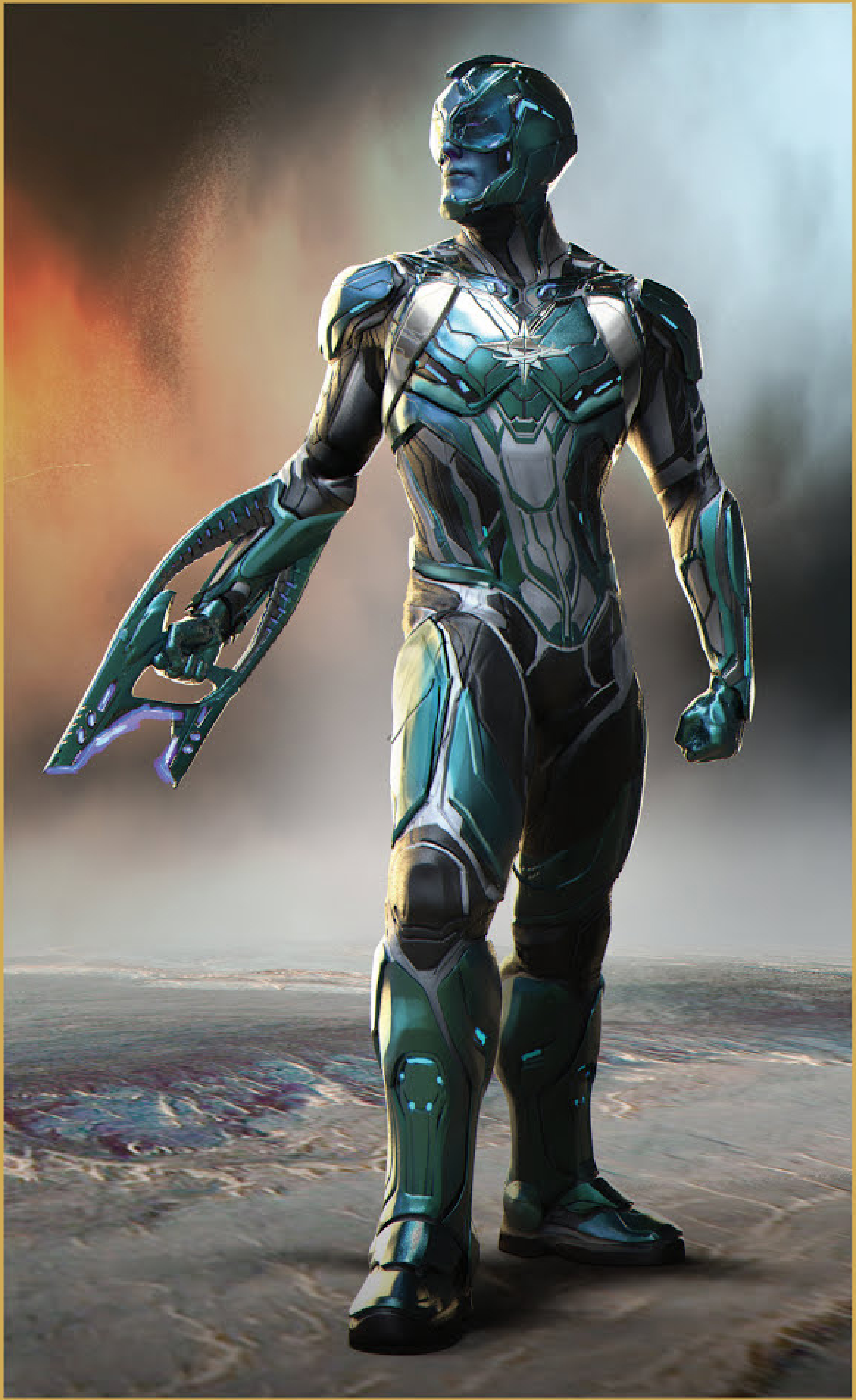


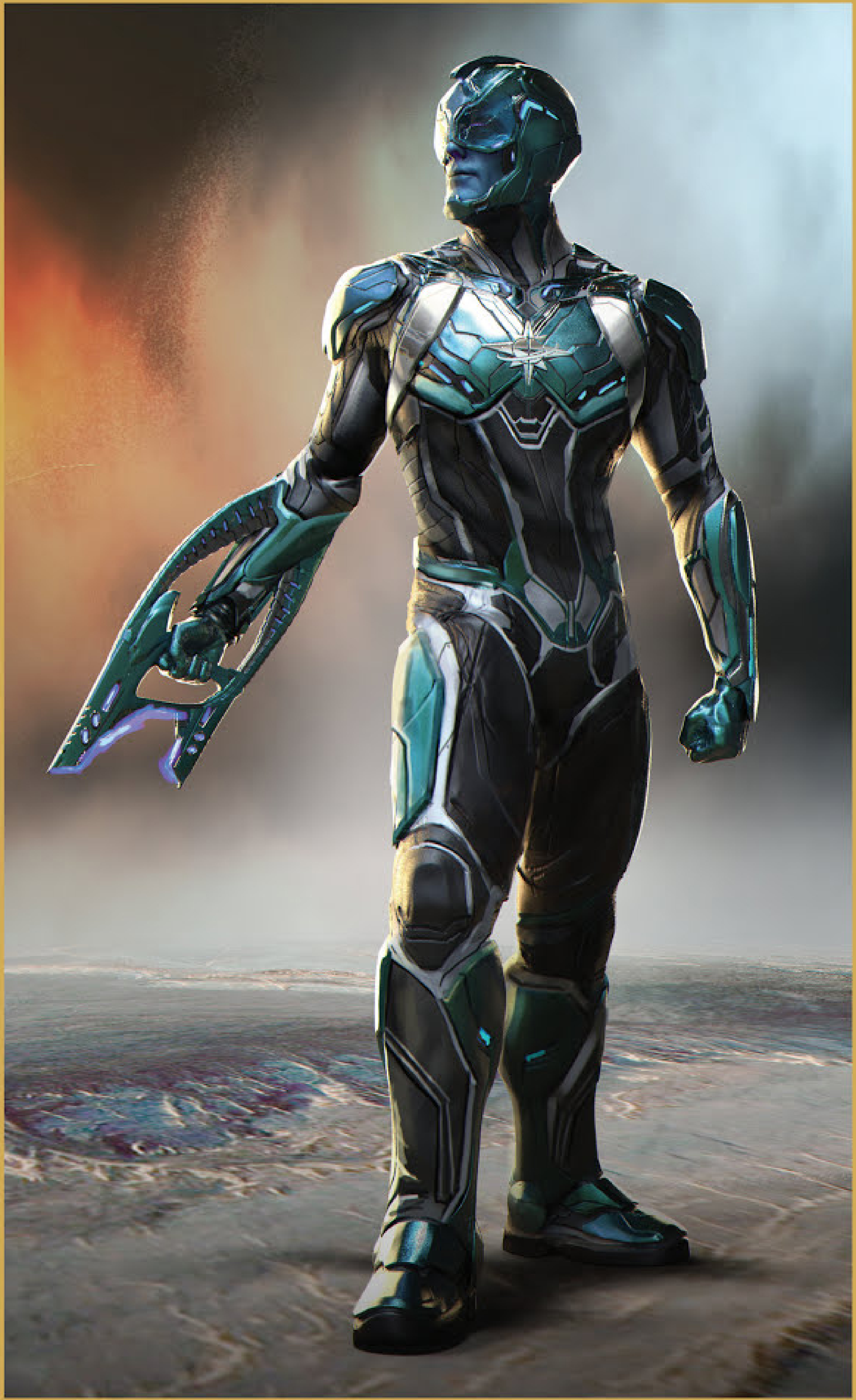
"We started to develop the look of Starforce to make it look like they're all wearing a very similar uniform," Ian Joyner says of the design process. "So when Att-Lass and the others came back around, it was really just about taking the costume Andy [Park] had designed for Carol and doing variations on it. And I got to play with what the different rankings were going to be, so all their emblems are a little different. In my head, each one of them stood for something different. The main thing I was trying to do early on was keep them all very different, so they were almost like space Avengers. In the end it became more of a military unit. They started to be differentiated by their weapons and by their actions."

◄ BRICLOT ■ JOYNER

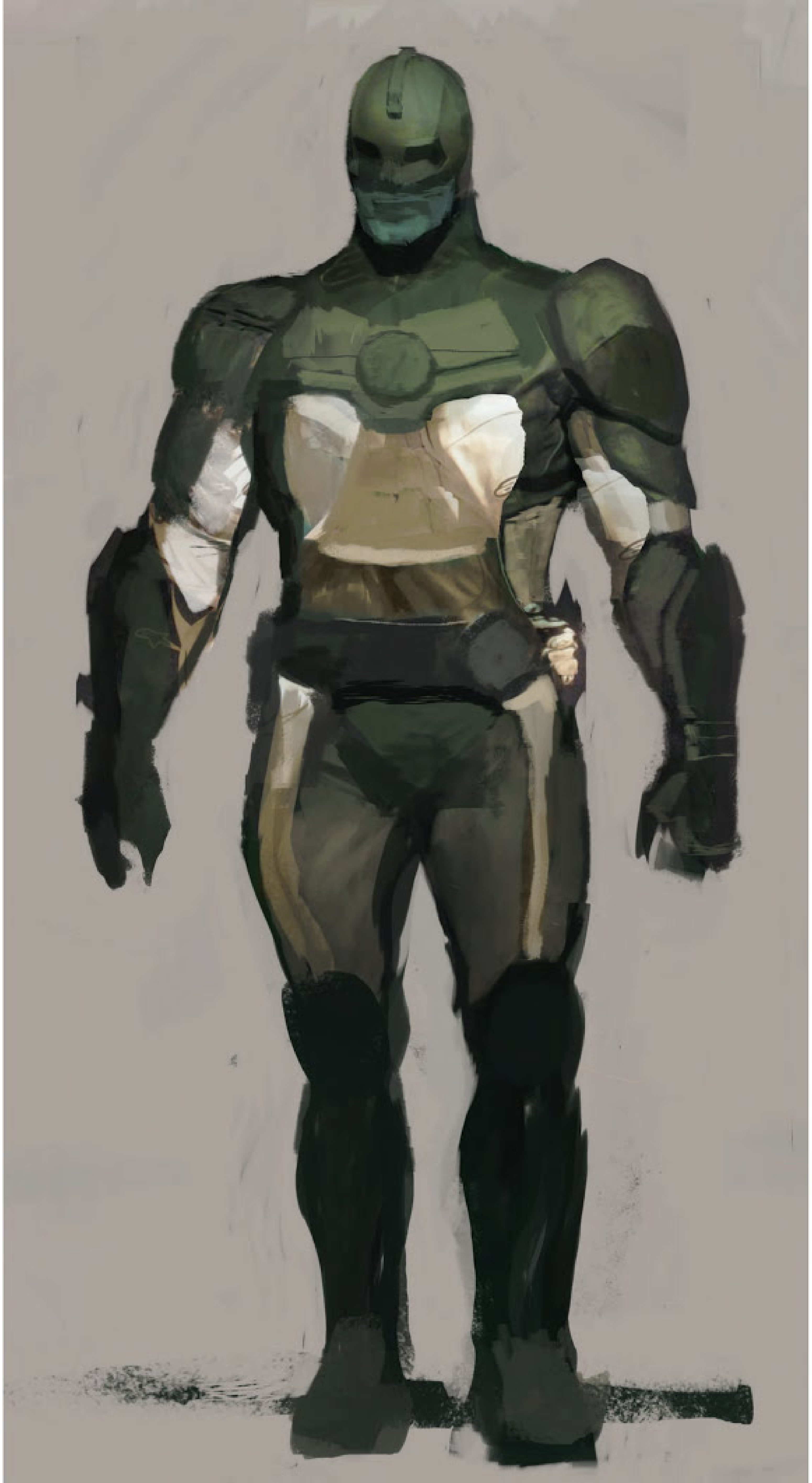


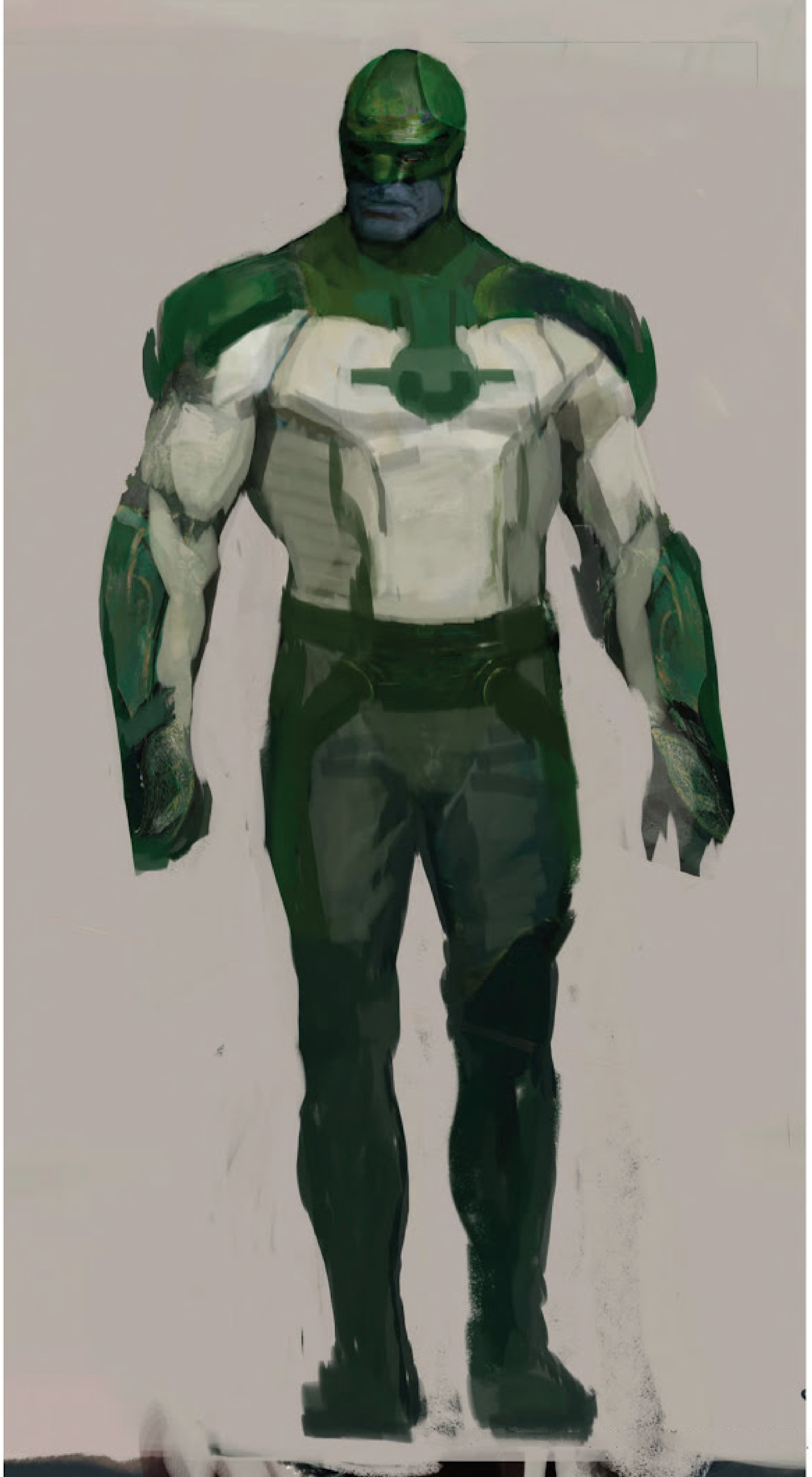


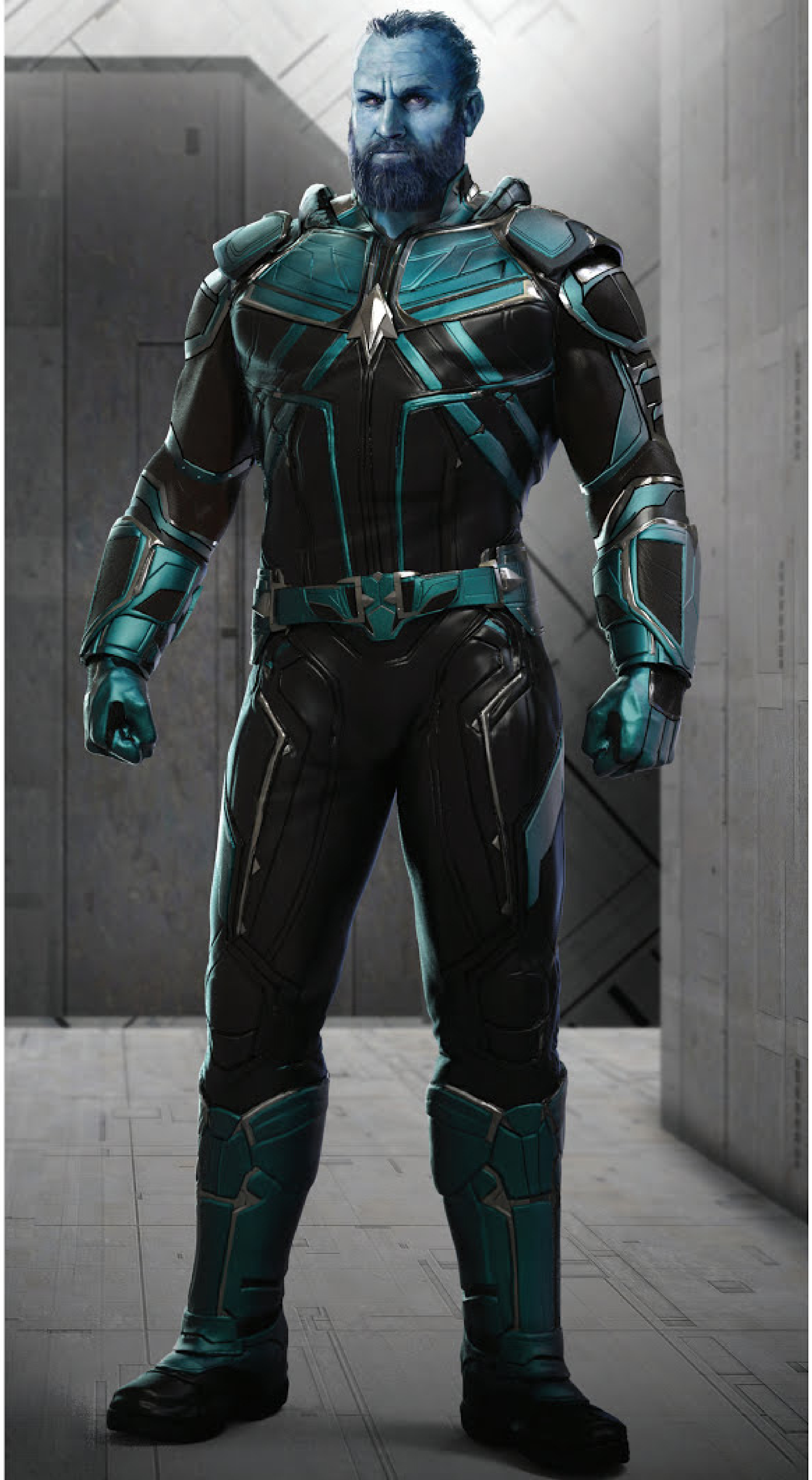




JOYNER ■ SWEET ▶







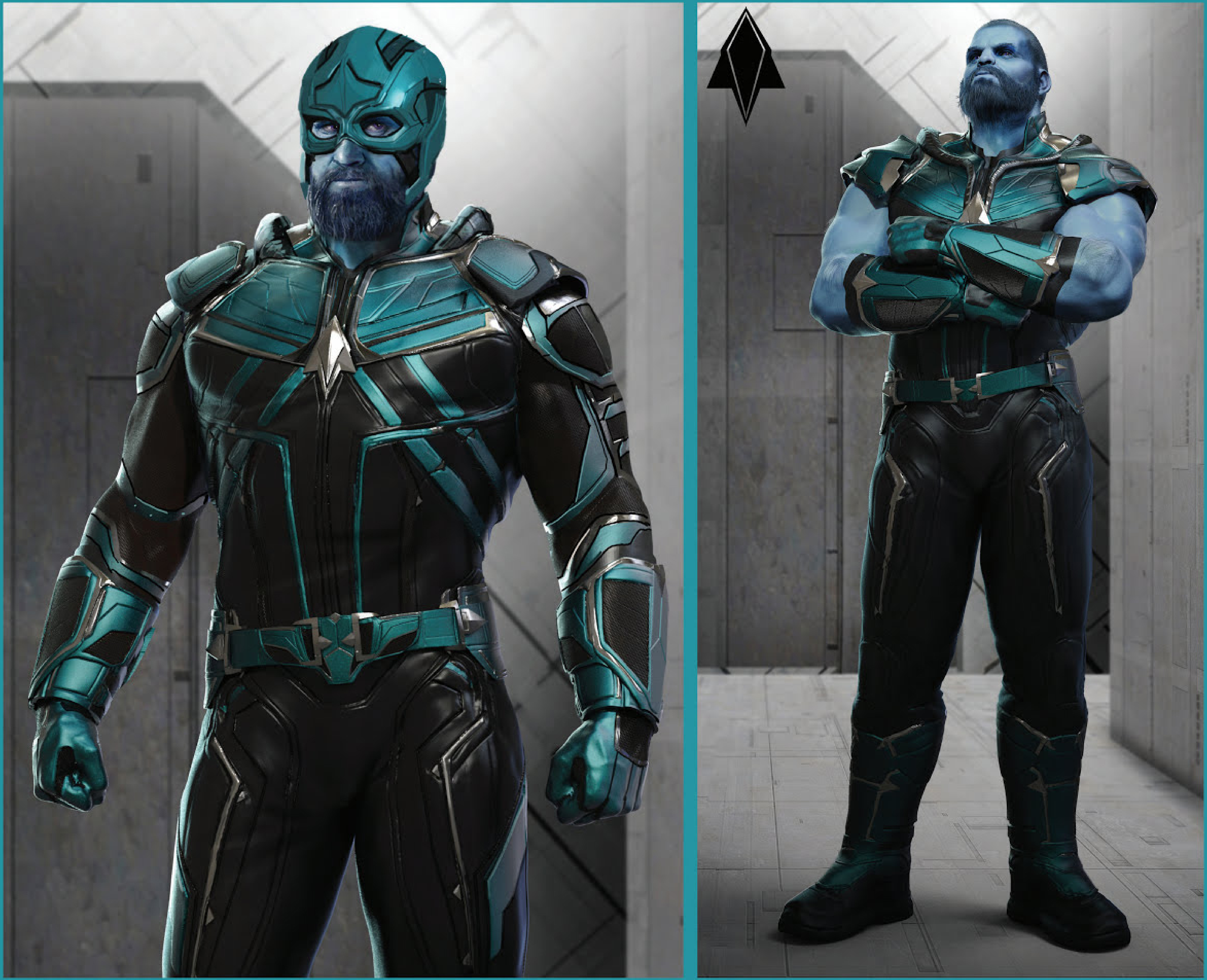
BRON-CHAR

Colossal in appearance and equally strong, Bron-Char uses his fists to do the talking for Starforce. "He's obviously a fighter, but he enjoys this a lot," actor Rune Temte says. "I hope it came through in the movie that he really enjoys his fighting and takes it seriously. This is his life. He is a fighter. And when you think of someone being a fighter, it's going to color how they move, how they interact."

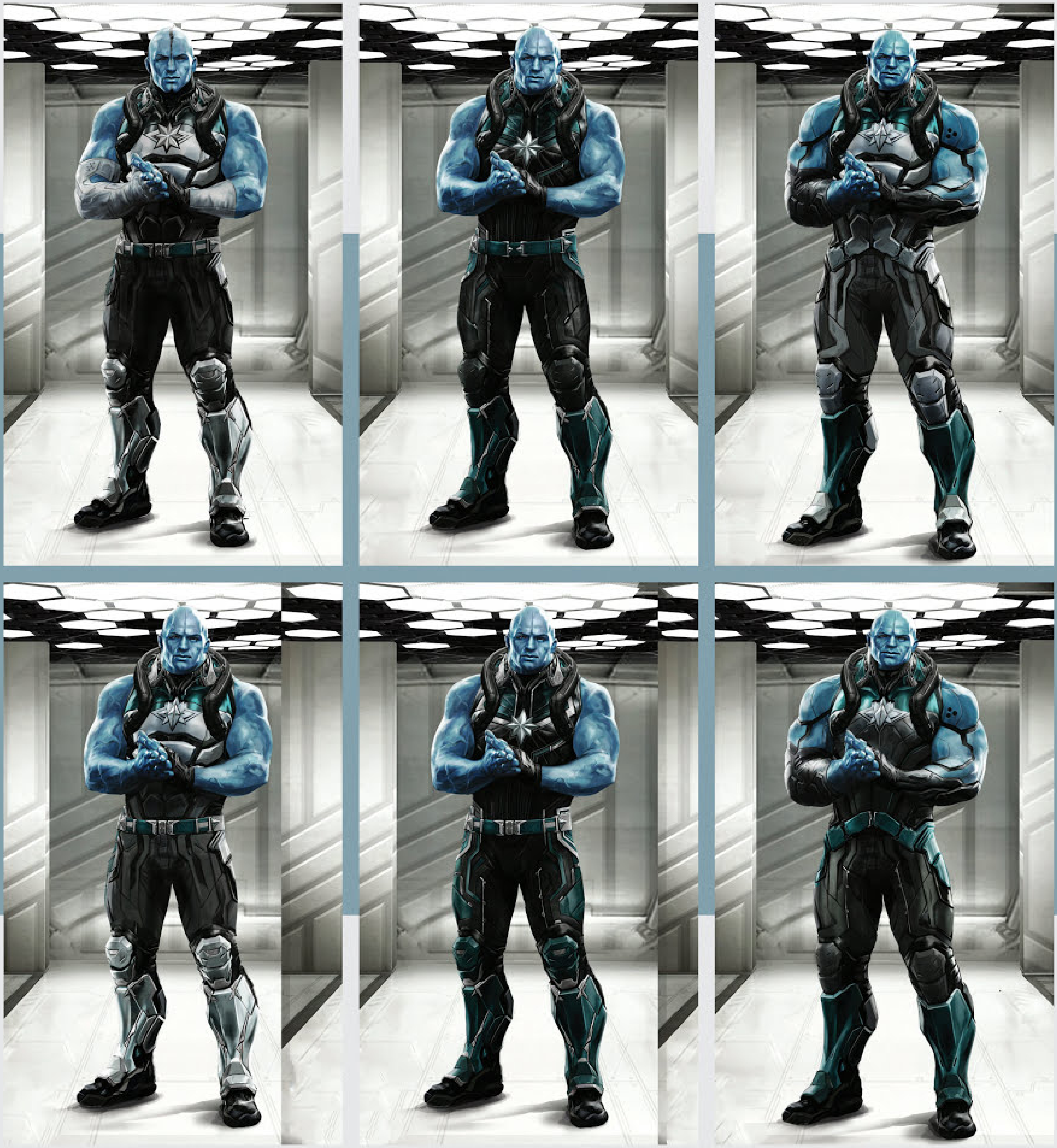
One difference between Bron-Char and the rest of Starforce is his facial hair. "They were thinking of cutting my beard at one stage," Temte says. "I didn't want to get too involved because you're stepping into it, and you're sort of a newcomer, but I actually sent an email, and I said, 'You know, I think it's a good idea to keep the beard because it's part of my personality now.' And it brings out something a little bit different from what the Kree have been before and the other Kree that you see in this movie."

Filling out the suit was 100 percent Temte. "I didn't have padding," the Norwegian actor says. "That was my body. After you've been bulking up for four months, it feels good, and you get strong. And then you get your Kree collar on, and you go, 'Wow, what is this guy?' But it's still my beard. It's still my hair. They paint it, and they do it silver. And when I first saw it, I said, 'Yeah, that's great.'"

JOYNER

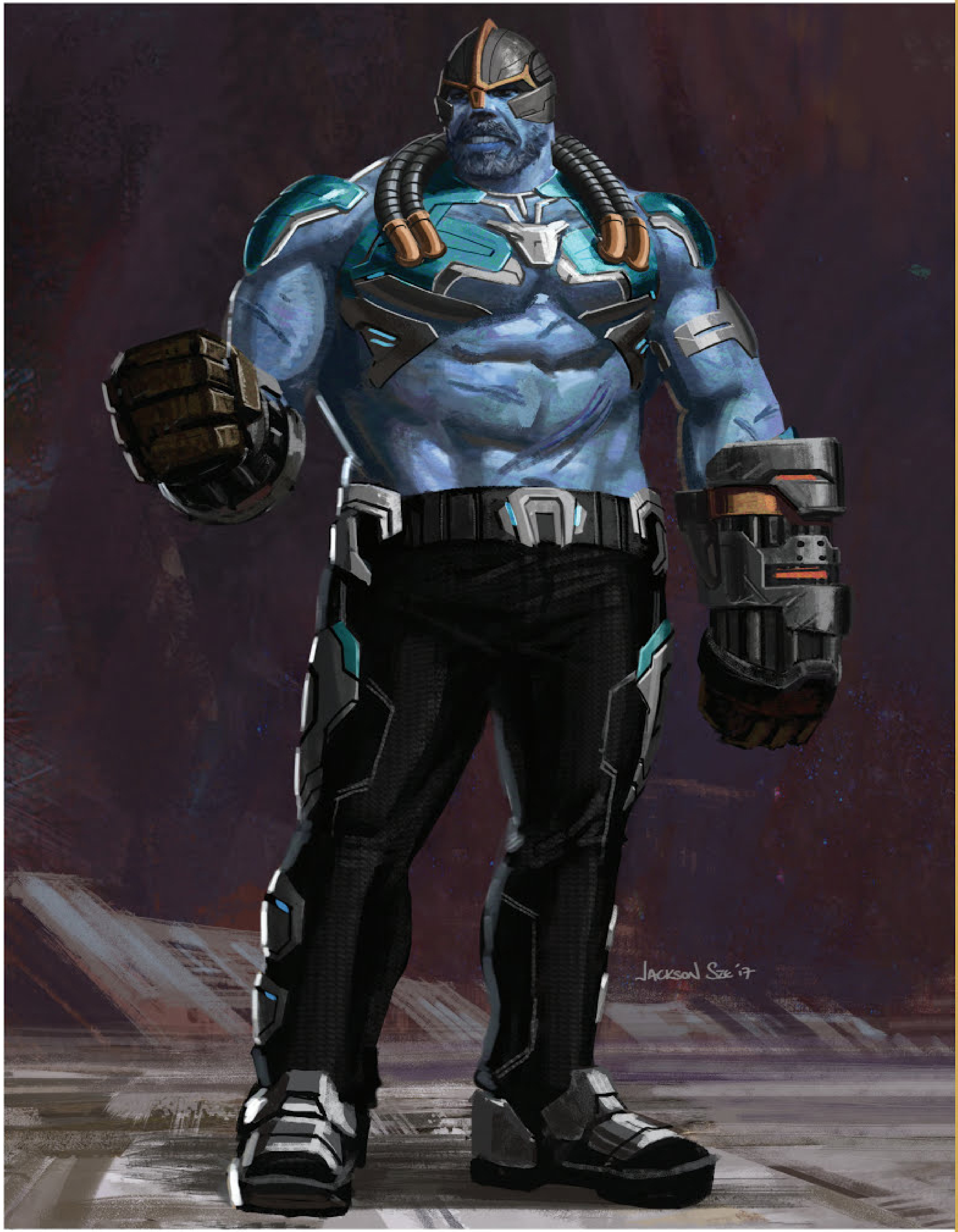


JOYNER



“We were looking at the comics, as we always do, and Bron-Char had these big metal arms, which the MCU definitely likes to play with,” Ian Joyner says. “I did some versions where he’s got a reinforced metal jaw—he’s kind of a machine-based man and the tank of the squadron. So that was the first round with him. Originally, we looked at him as a big CG character. In the early group shots, he’s always about eight feet tall or more. He’s just gigantic.”

BRICLOT ■
JOYNER ▶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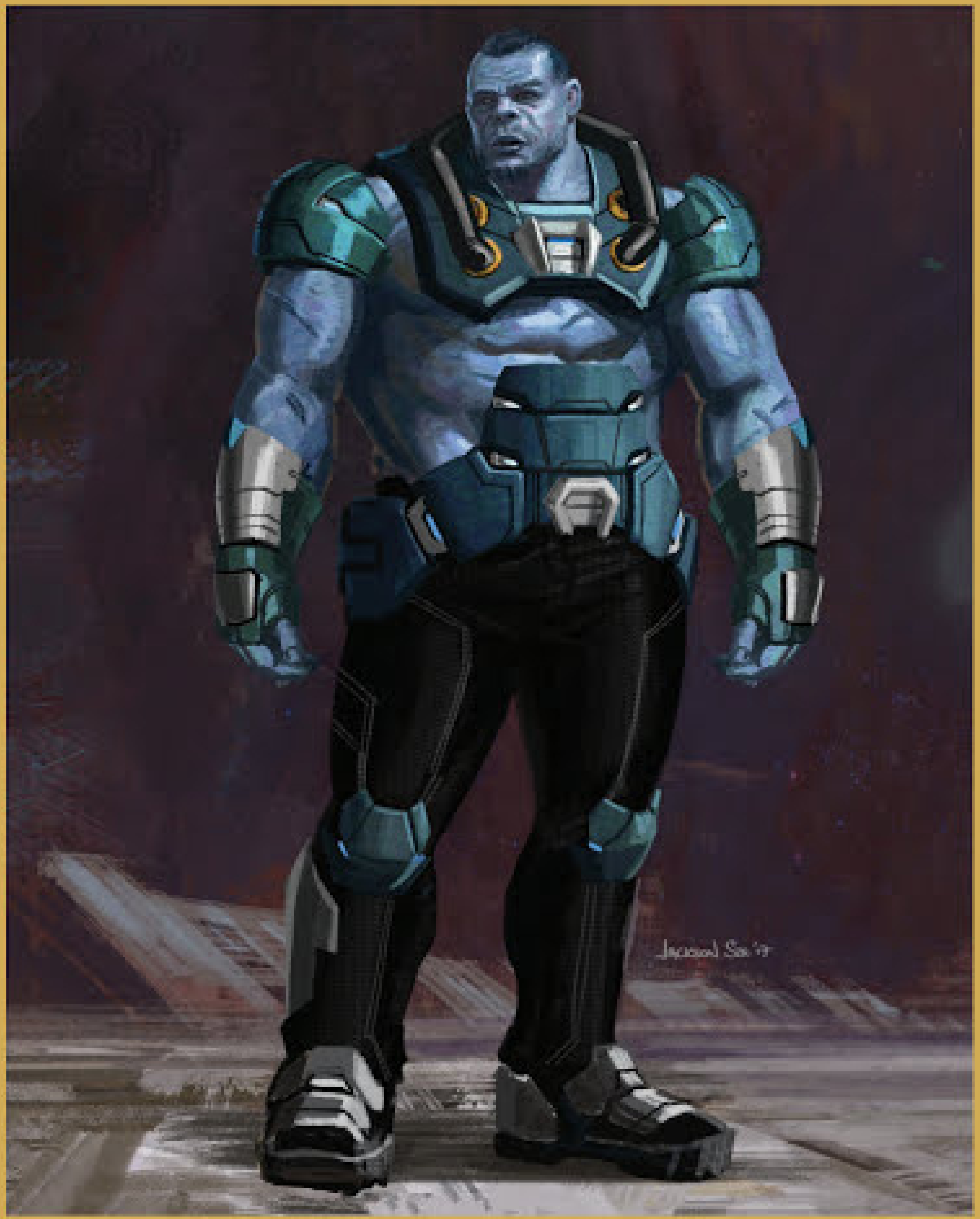
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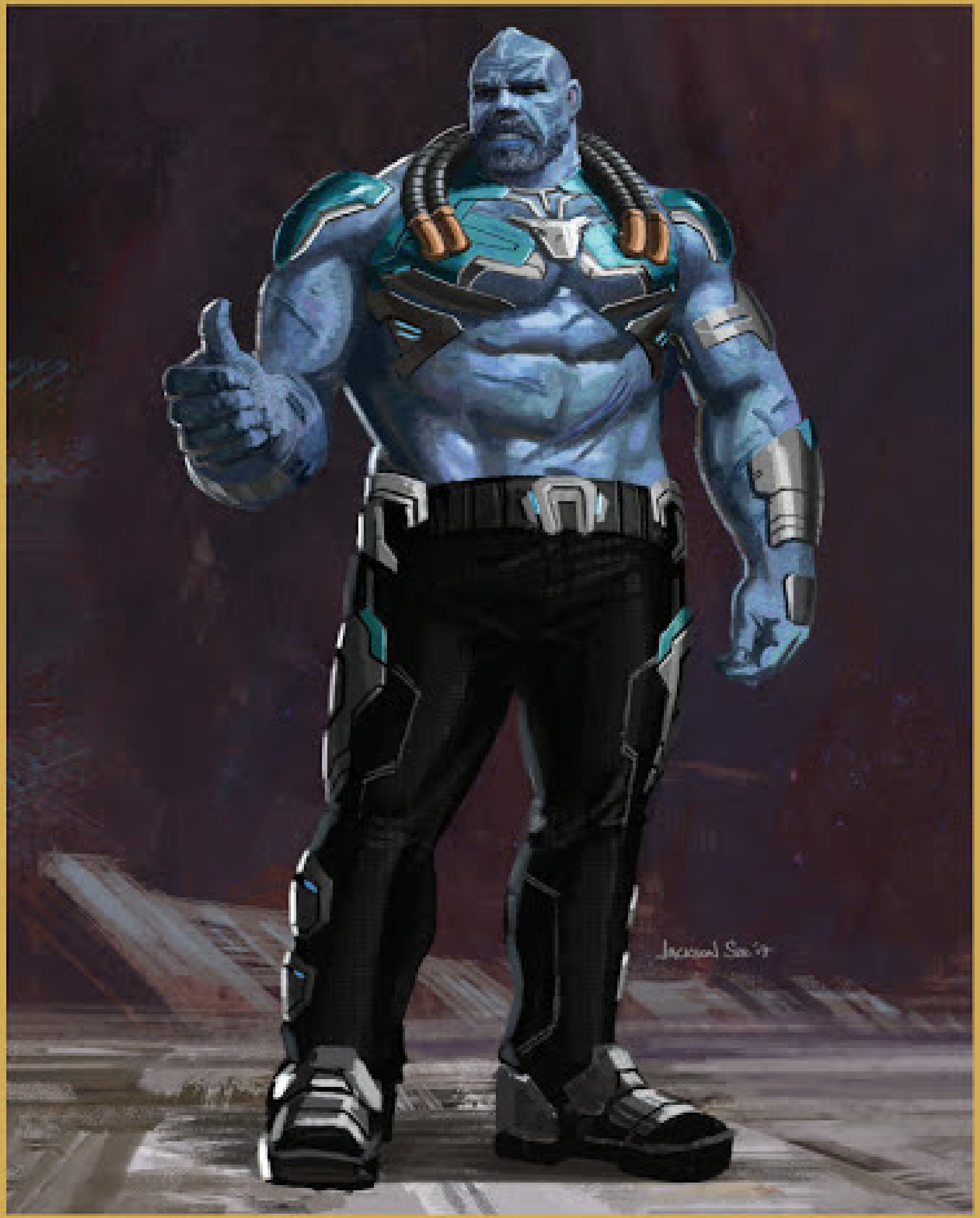
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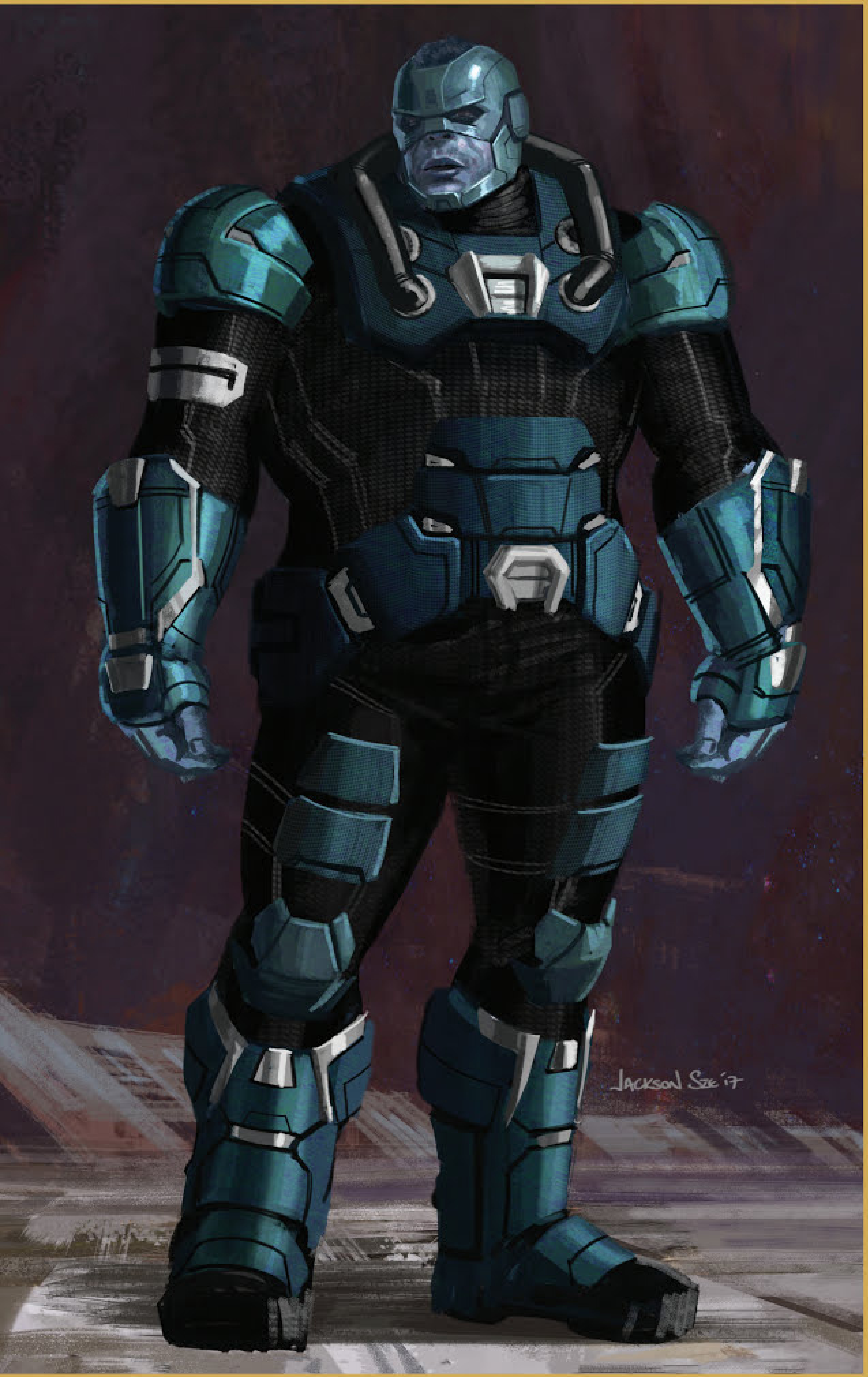
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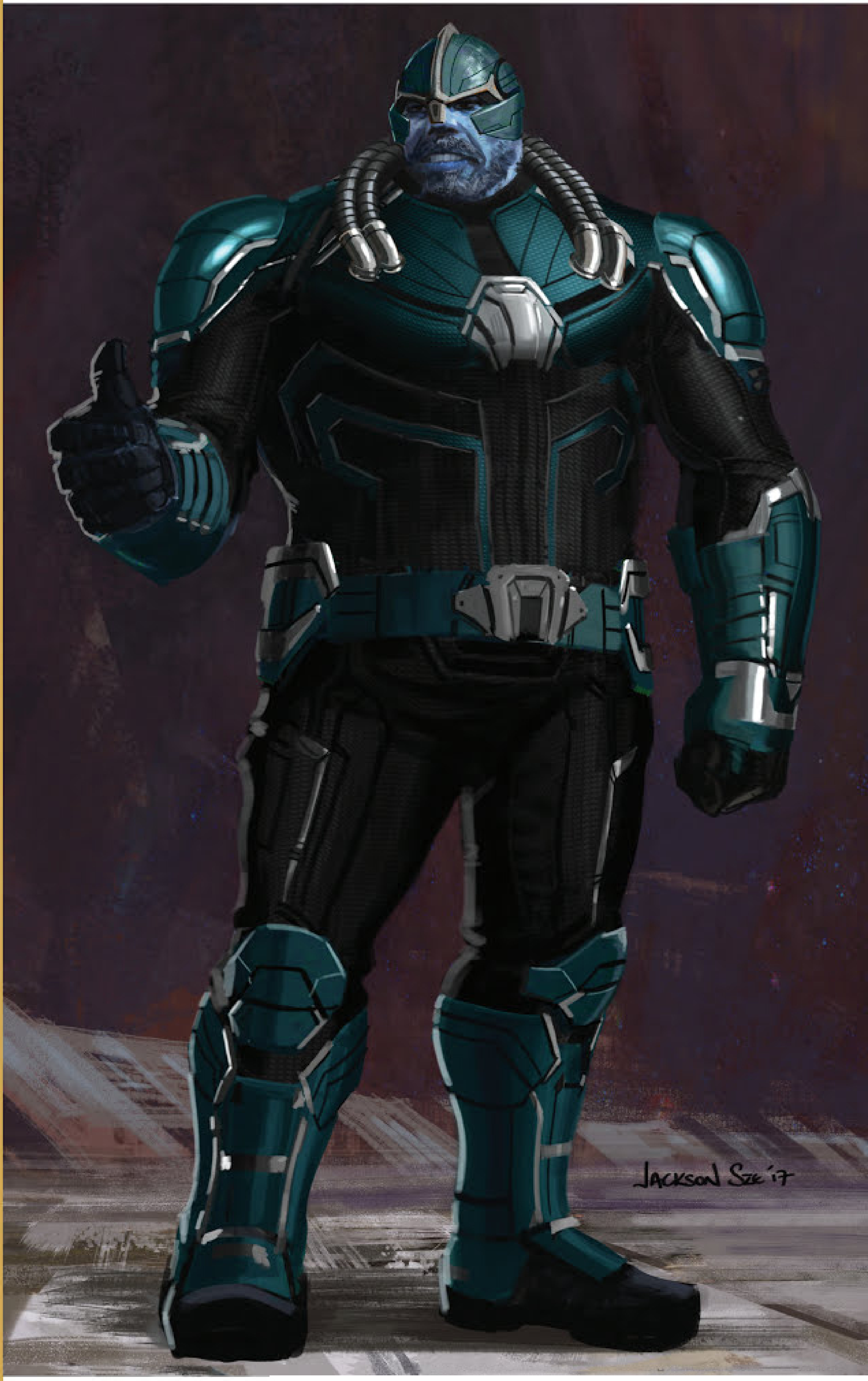
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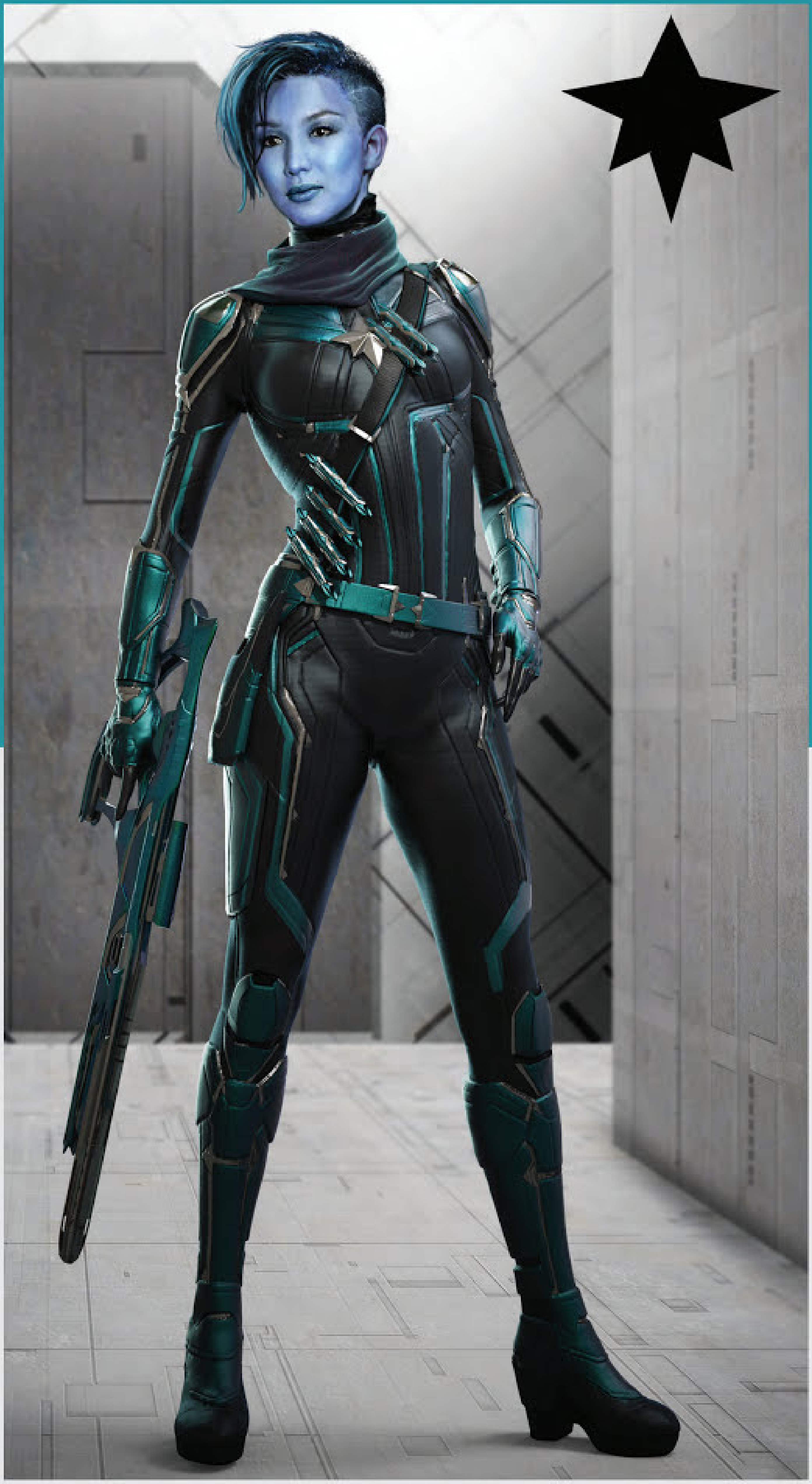
MINN-ERVA



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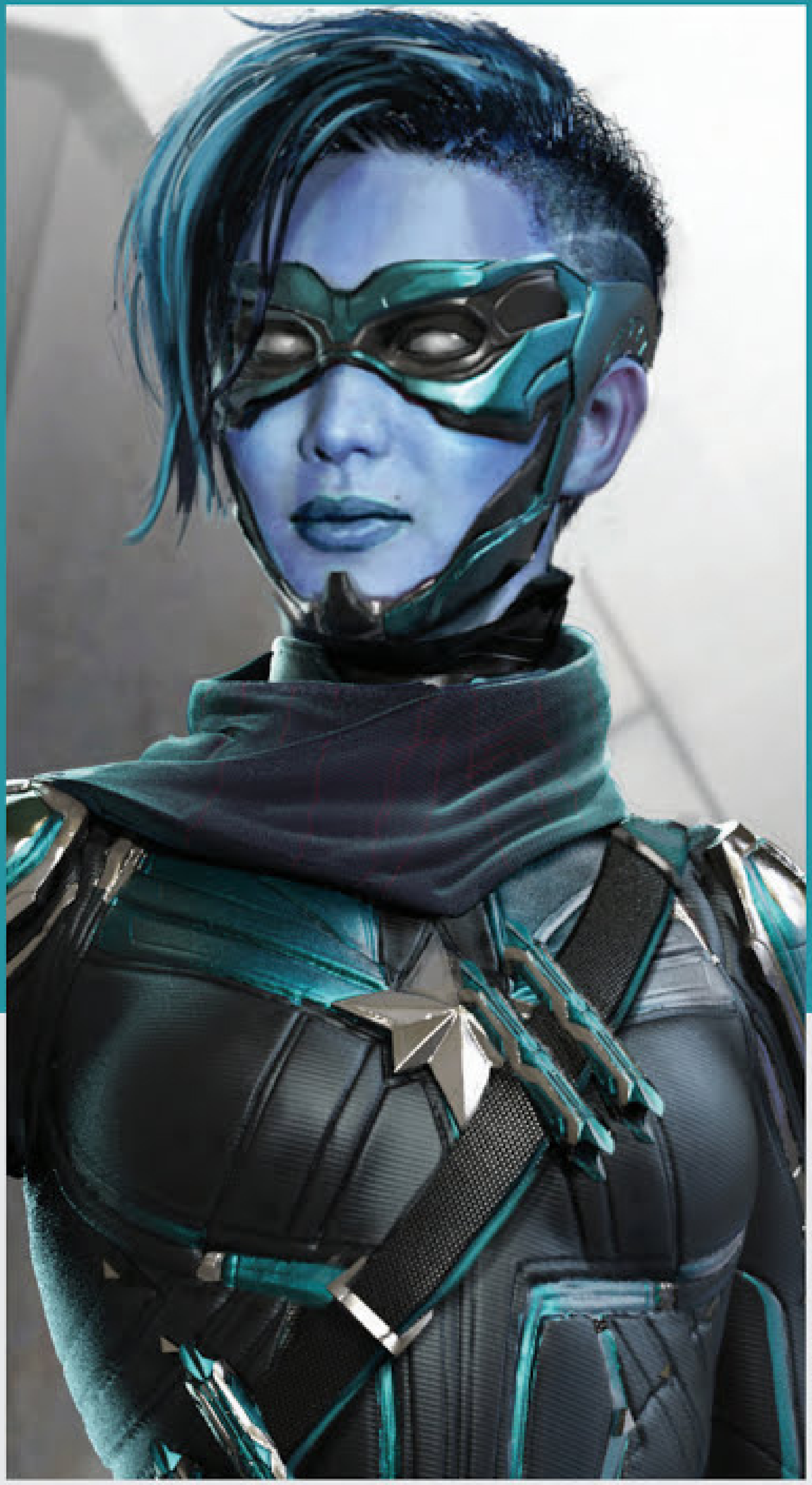


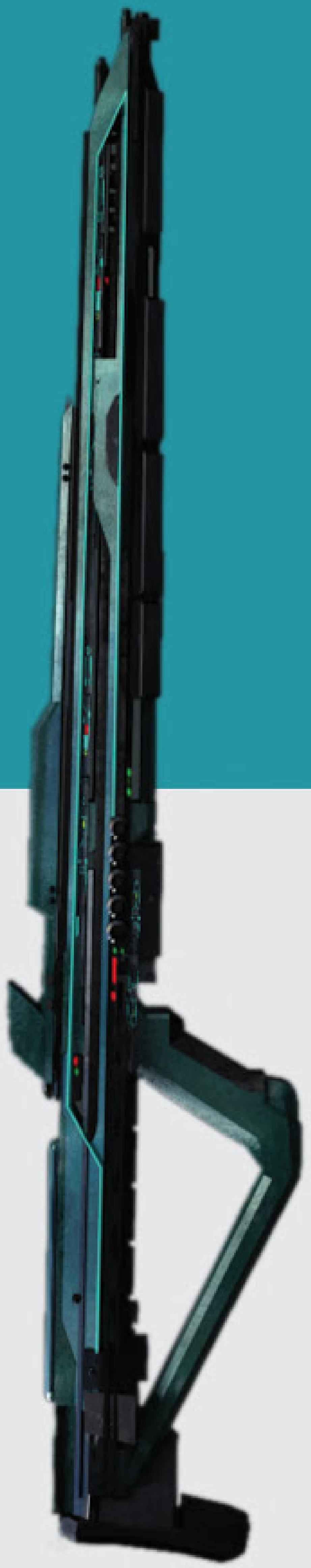
JOYNER ▲

ROSS ▲

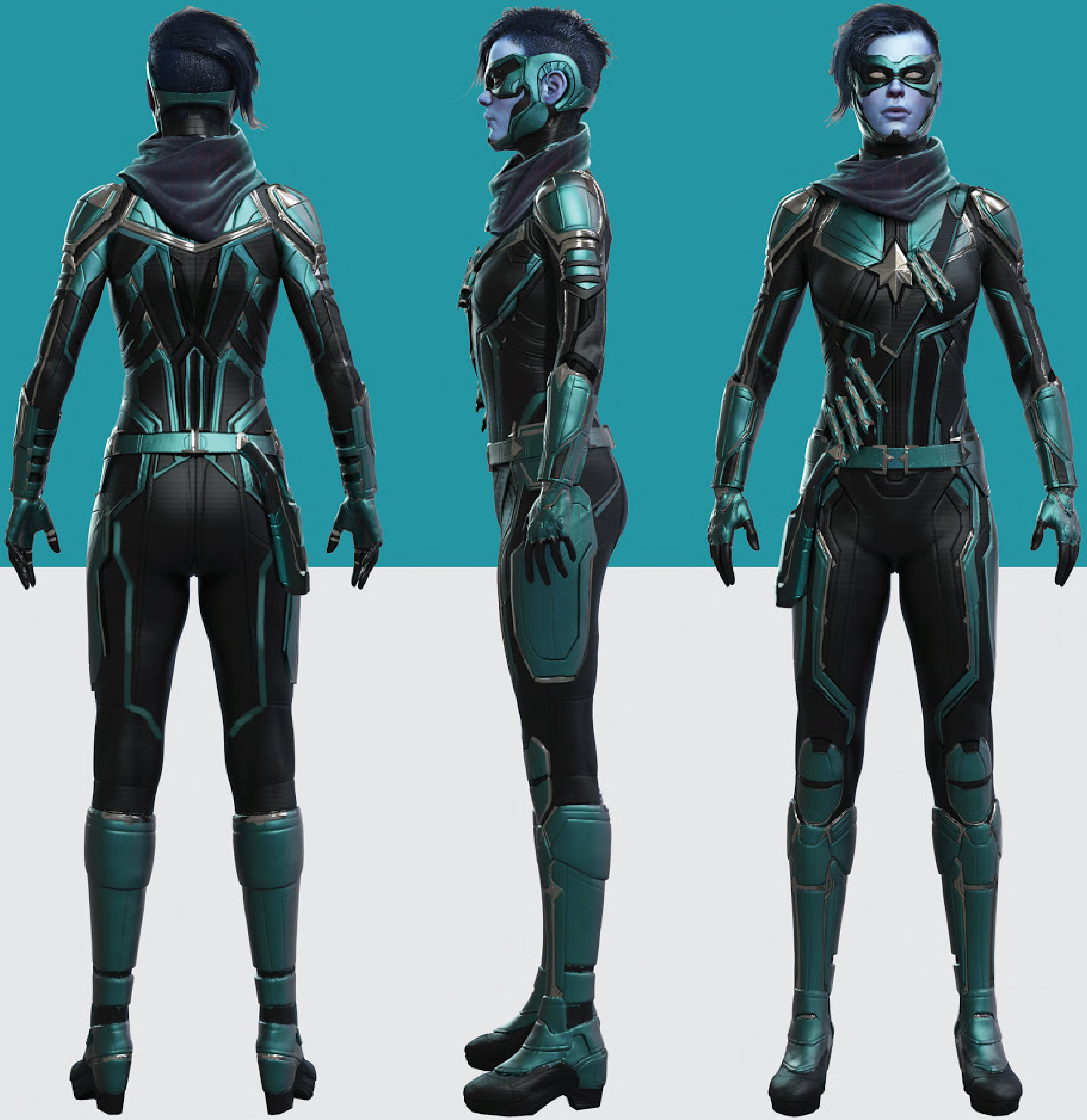
Being part of an elite team does come with challenges. Before Vers joined the team, sharpshooter Minn-Erva was the only woman on Starforce. "She's the team's sniper," Gemma Chan says. "And until Vers came into the team she was the star, and she was Yon-Rogg's favorite. So there's a little bit of playful rivalry with Vers."

About half the Kree have skin tones roughly matching Earth humans, but the other half look more distinct. "She has blue skin, some blue hair," Chan says. "She's pretty badass."

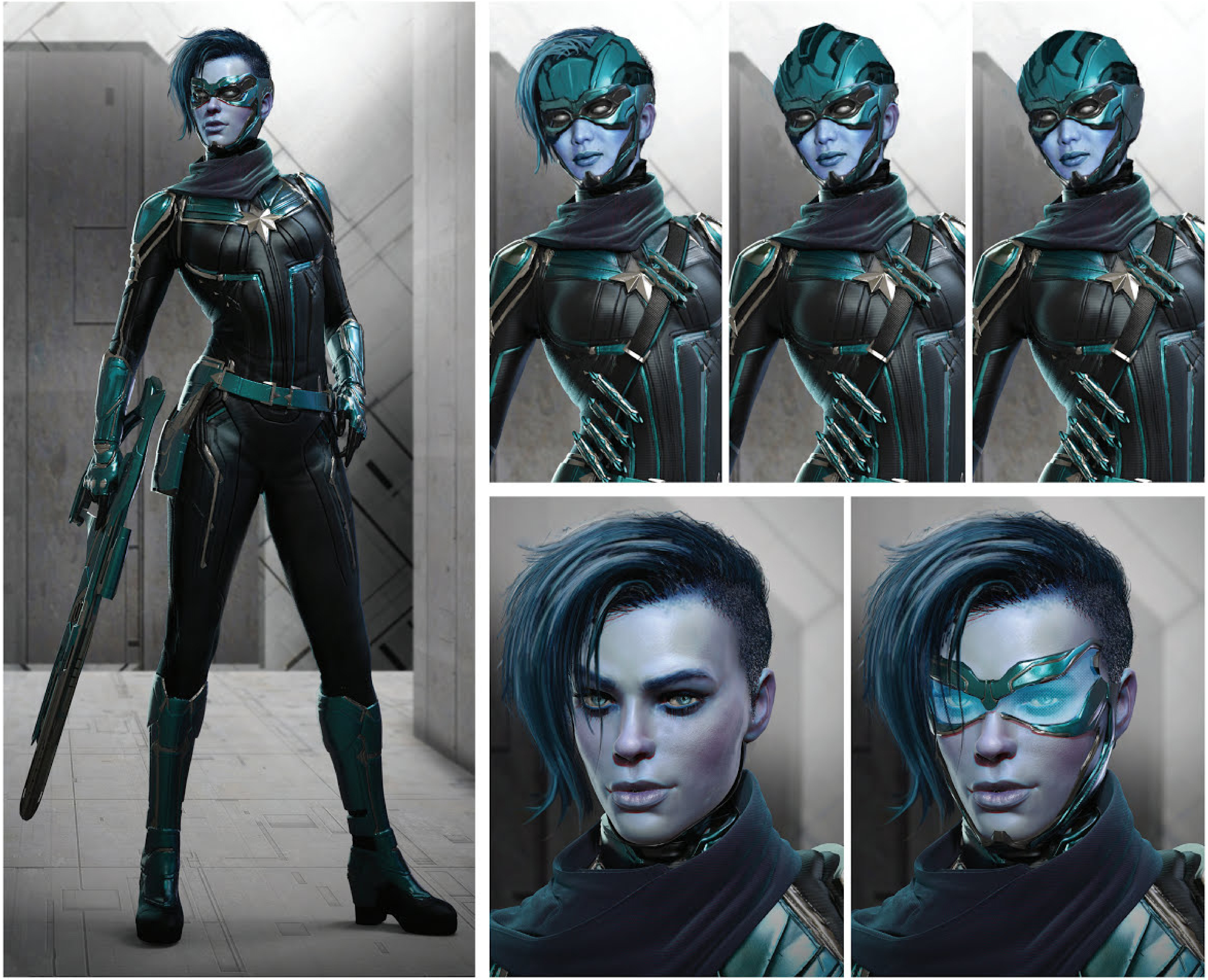
As a sniper, her weapon of choice is her rifle, but it's not the only tool in her arsenal. "Minn-Erva carries this rifle and has a slightly smaller pistol," Drew Petrotta says. "She's a pretty deadly shot."



▲ **FLATTERY**

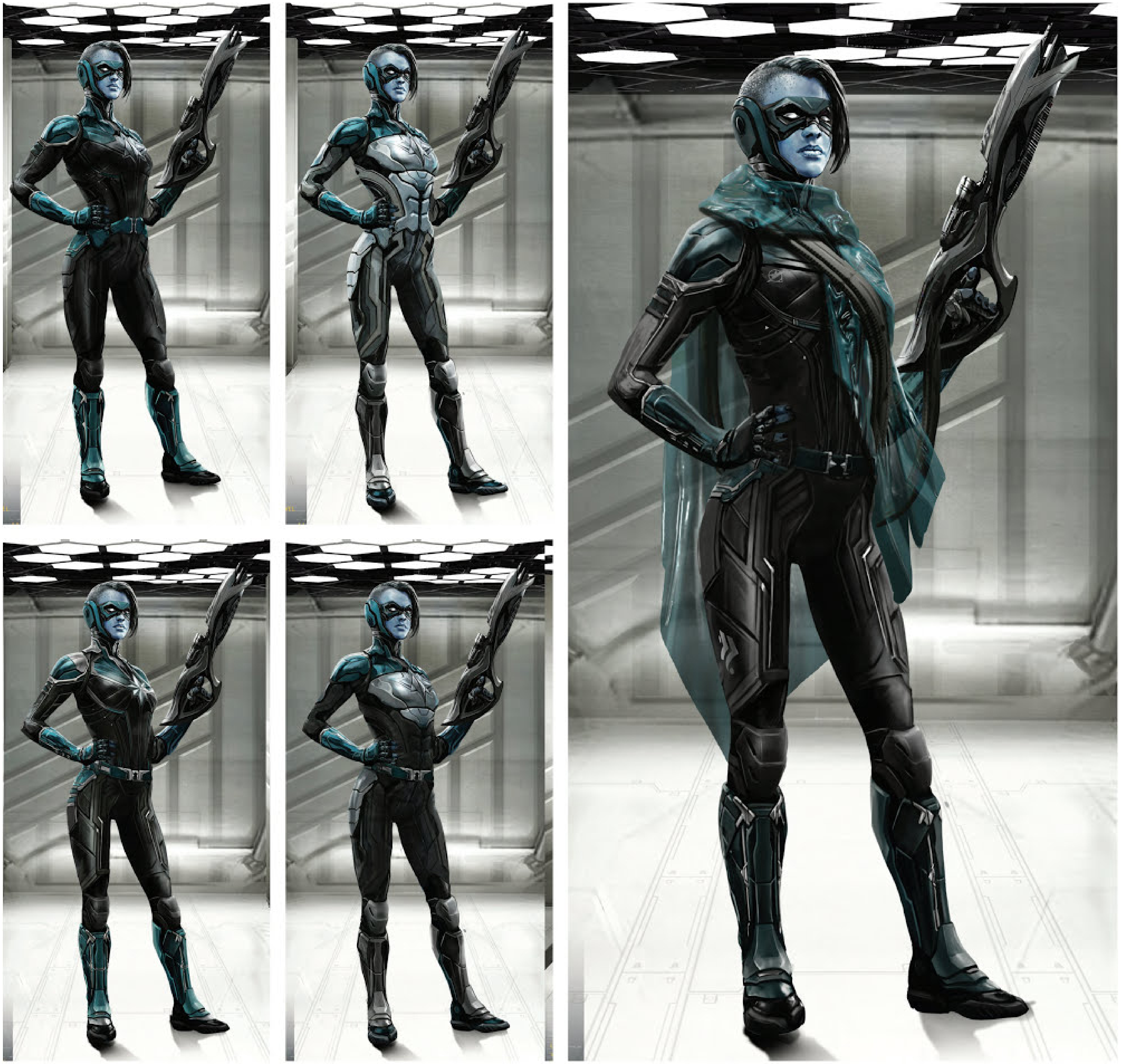


▲ **JOYNER**

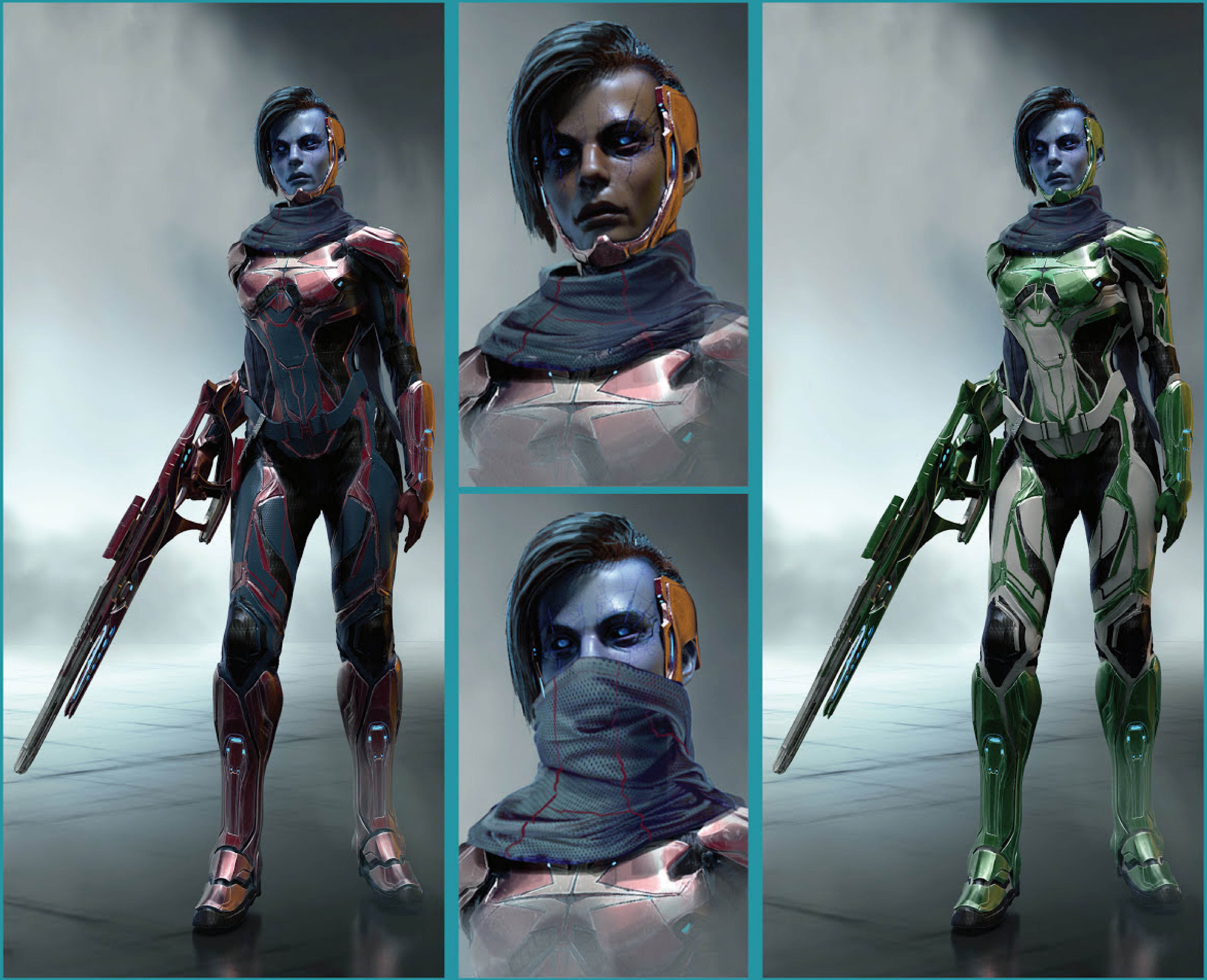


JOYNER

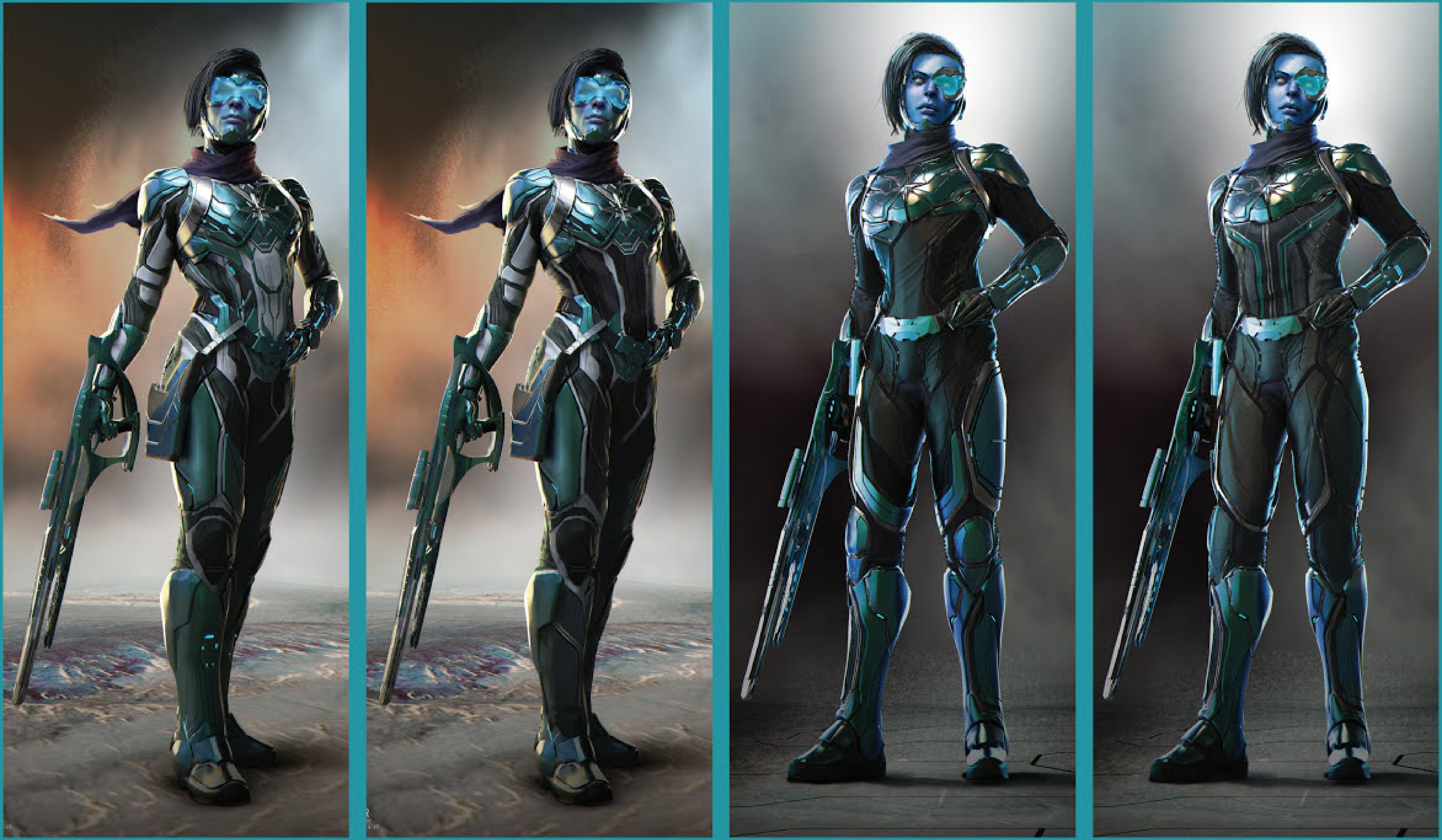
"Gemma has a really cool look," Co-Director Ryan Fleck says. "She's got the long rifle. She's got the blue face. She's dope. She just looks super-cool."



BRICLOT

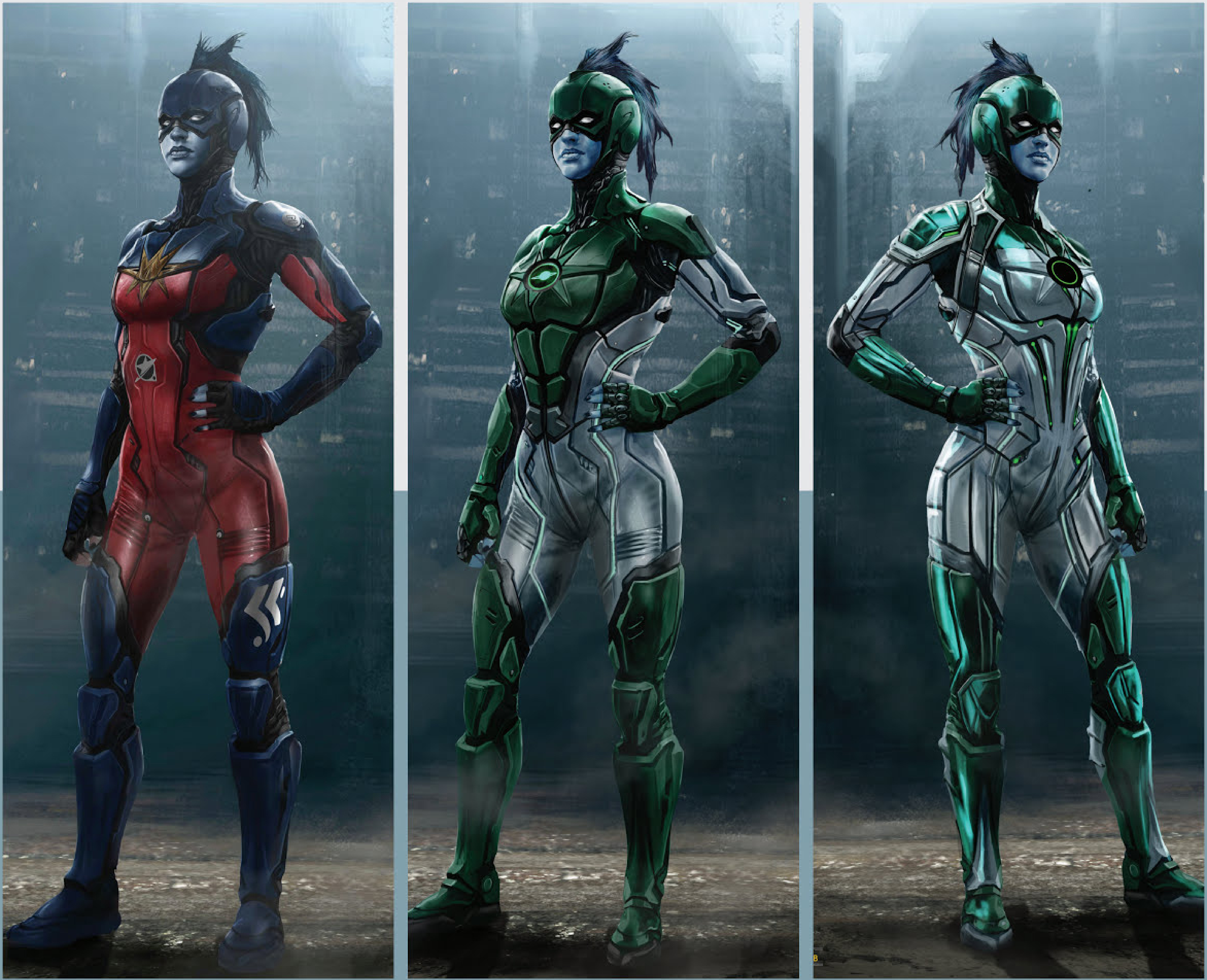


CAPTAIN MARVEL



“In the comics she’s called Dr. Minn-Erva, and she’s a bio-geneticist and has all these ways that she uses her brains,” Ian Joyner says. “So I thought it would be fun if it was more of a military-based thing that she’s still a doctor—like a surgeon on the battlefield—in addition to being a sniper.

“One of the iconic things with her was this kind of scarf that wrapped around her, so I incorporated it in early designs. In a couple of early passes I tried to keep the logo and the color scheme in there but with a very complex-looking kind of space-marine outfit as well as going into the greens. We developed some different ideas for her helmet and her tech and how that would be incorporated and be unique as opposed to just a full helmet. We did a lot of studies: Maybe it’s an eyepiece. Maybe it’s something that grows onto her, or maybe it’s more like a tech-based domino mask. So a lot of the studies with that were a lot of fun to figure out how that could possibly look on film. She was probably the first assignment that got approved on the film. Her design and Carol’s design that Andy [Park] did really influenced all the other characters.”



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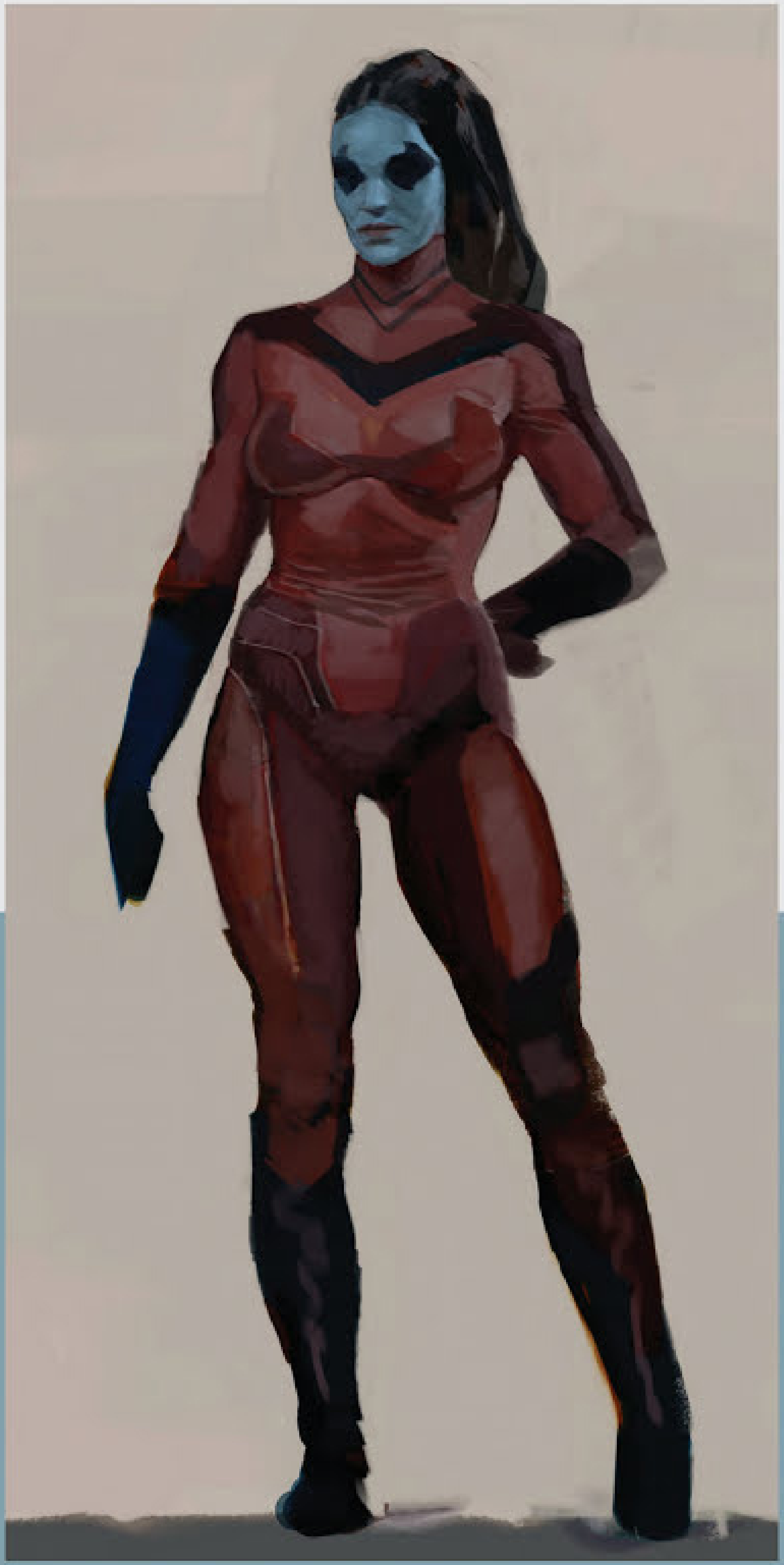

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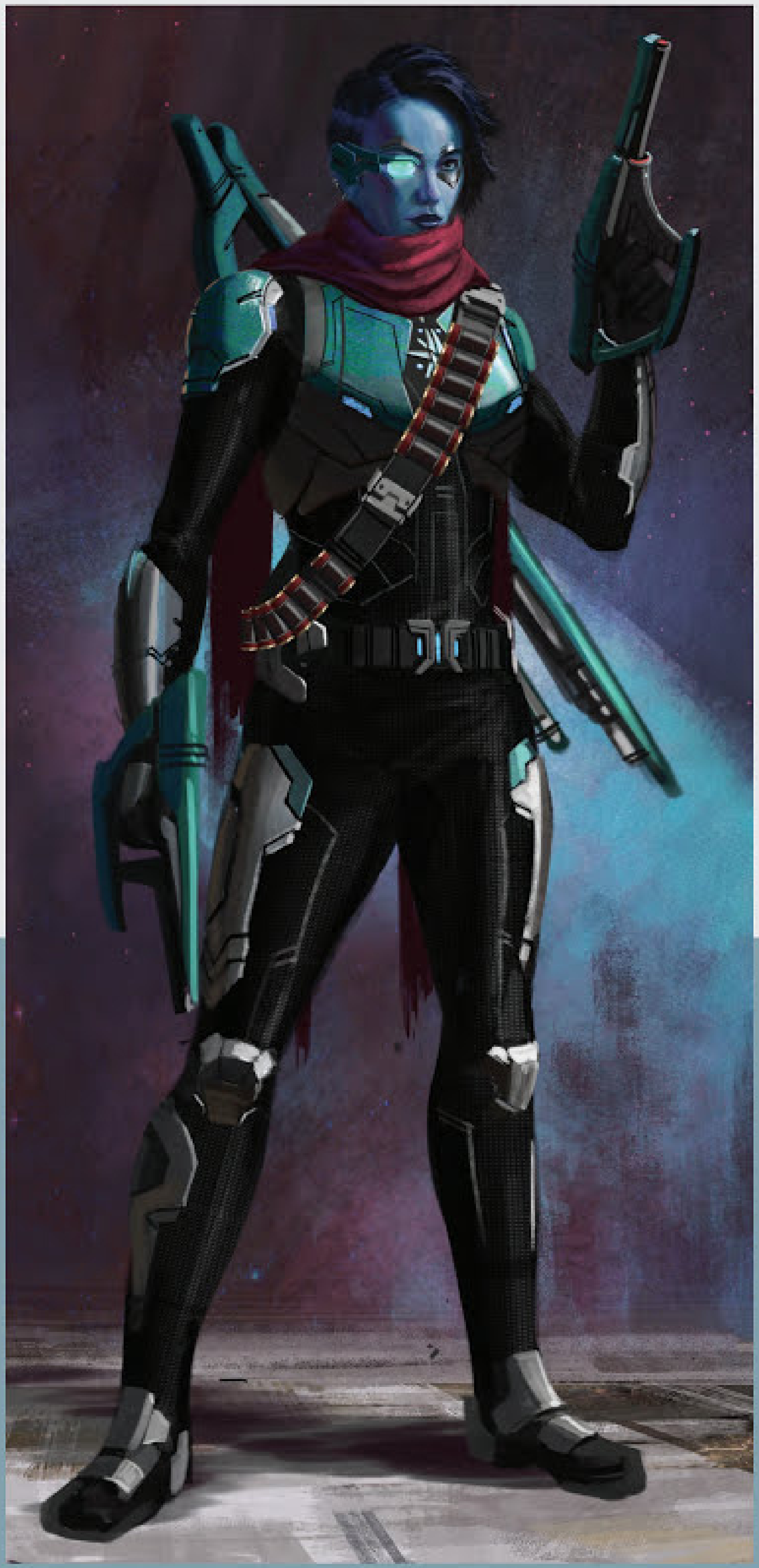
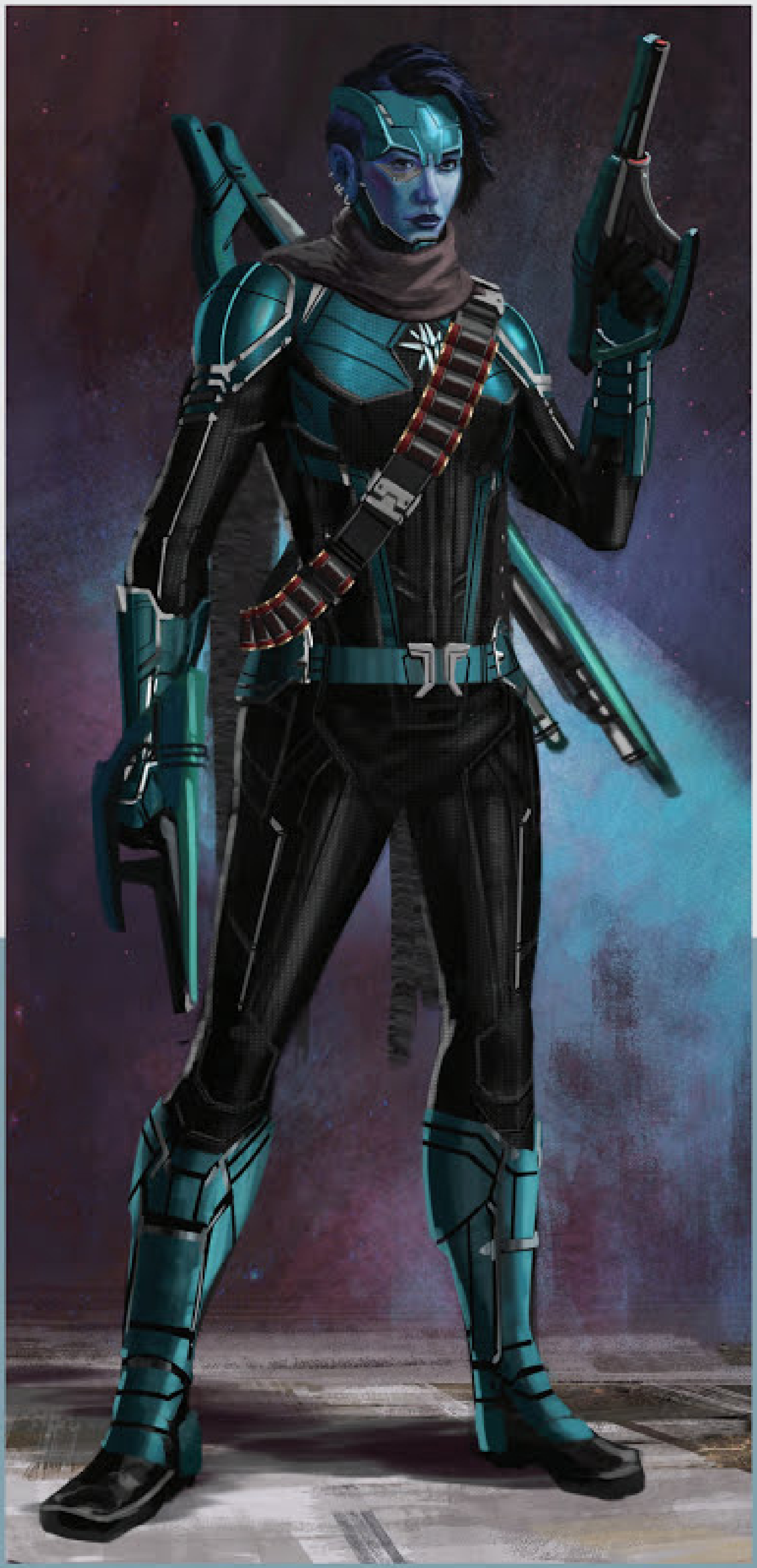
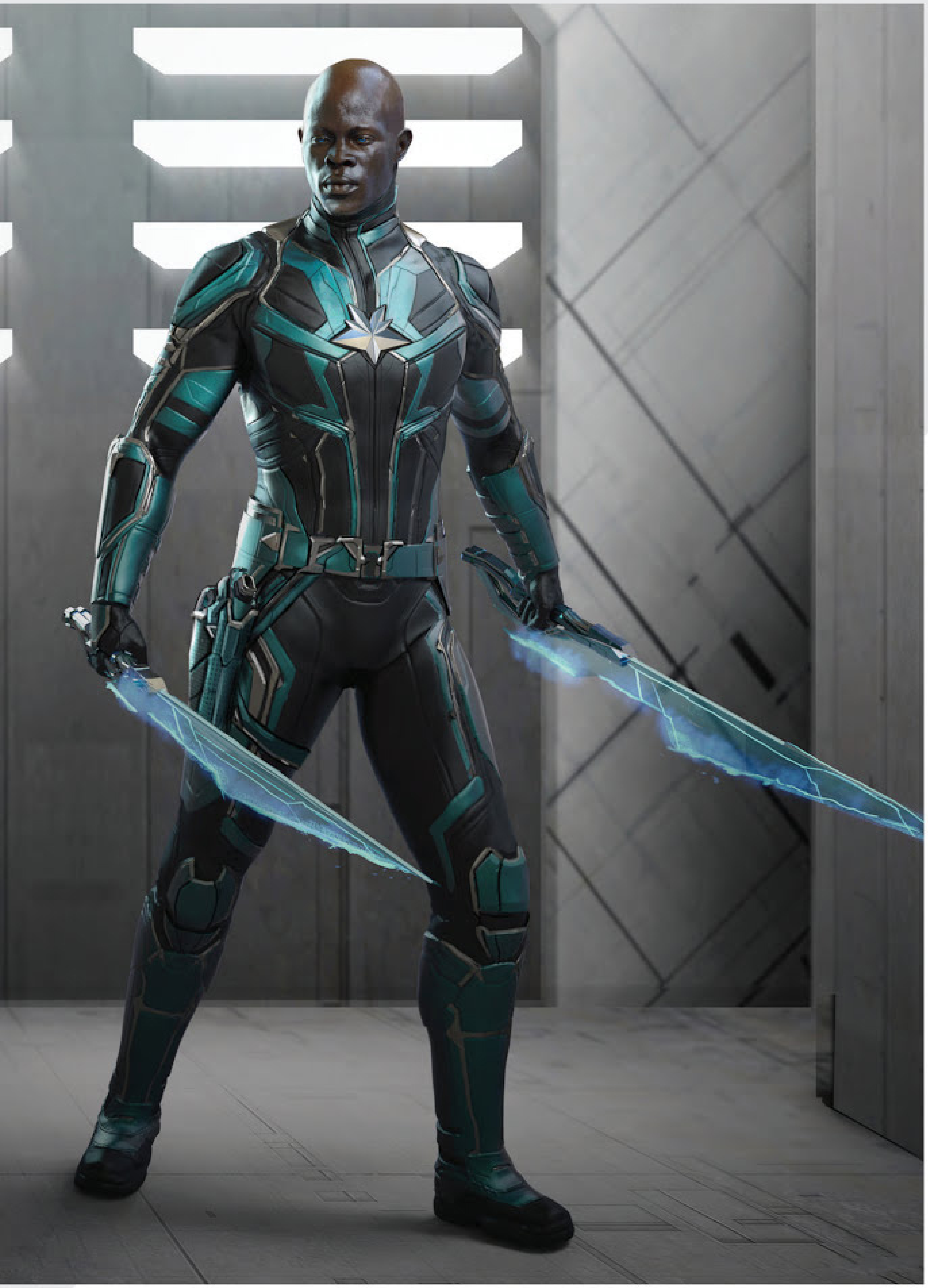


▲ **SZE**



▲ **SZE**

"I imagined Minn-Erva to be the sharpshooter of the group—a weapons expert," Senior Visual Development Artist Jackson Sze says. "So I loaded her with a large arsenal. I also thought it might be cool to seen an Asian actress play that role, even though she's painted blue." Sze unknowingly predicted the future casting of Gemma Chan in the role. "At this point, no casting had been done," Sze says. "I consciously just wanted to make Starforce interesting and diverse, so I made her Asian."

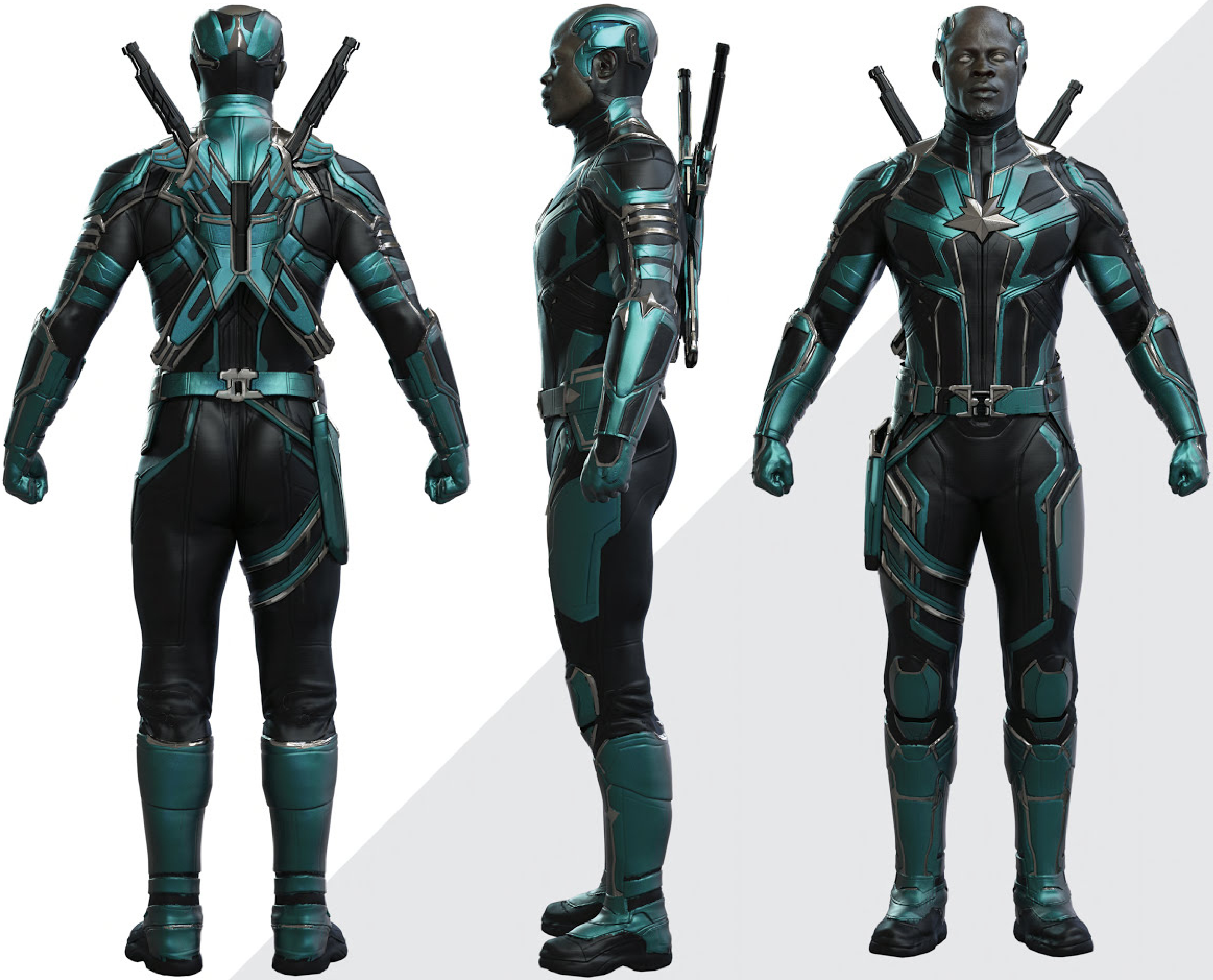


KORATH

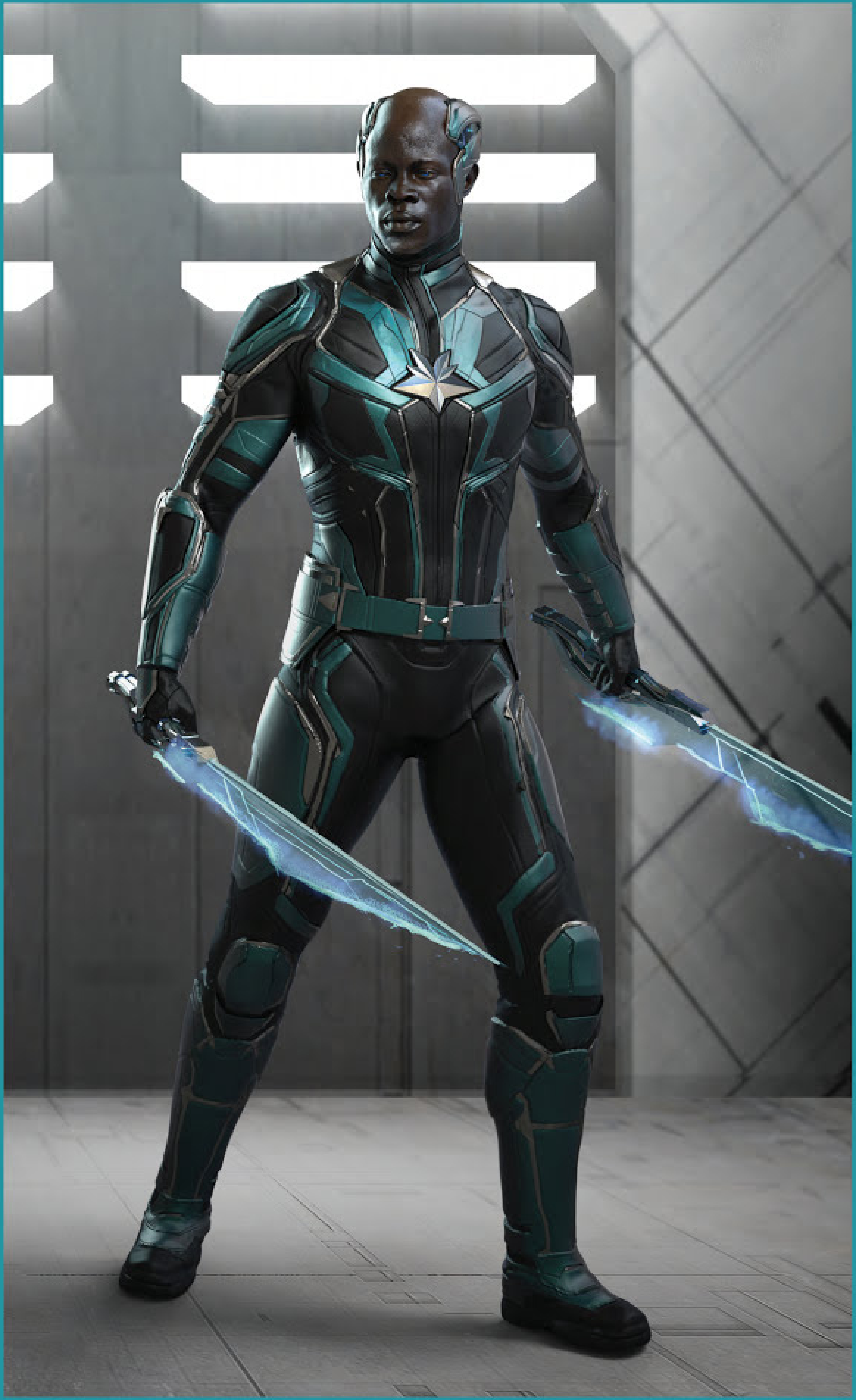
Starforce's second-in-command is Korath, who may be familiar to filmgoers. Actor Djimon Hounsou returns to the role he originated in *Guardians of the Galaxy*. "It feels great to be back in the Marvel Cinematic Universe," Hounsou says. "Captain Marvel is, for my character, almost like a backstory coming to life. We get to have a hint of him being younger, more dynamic."

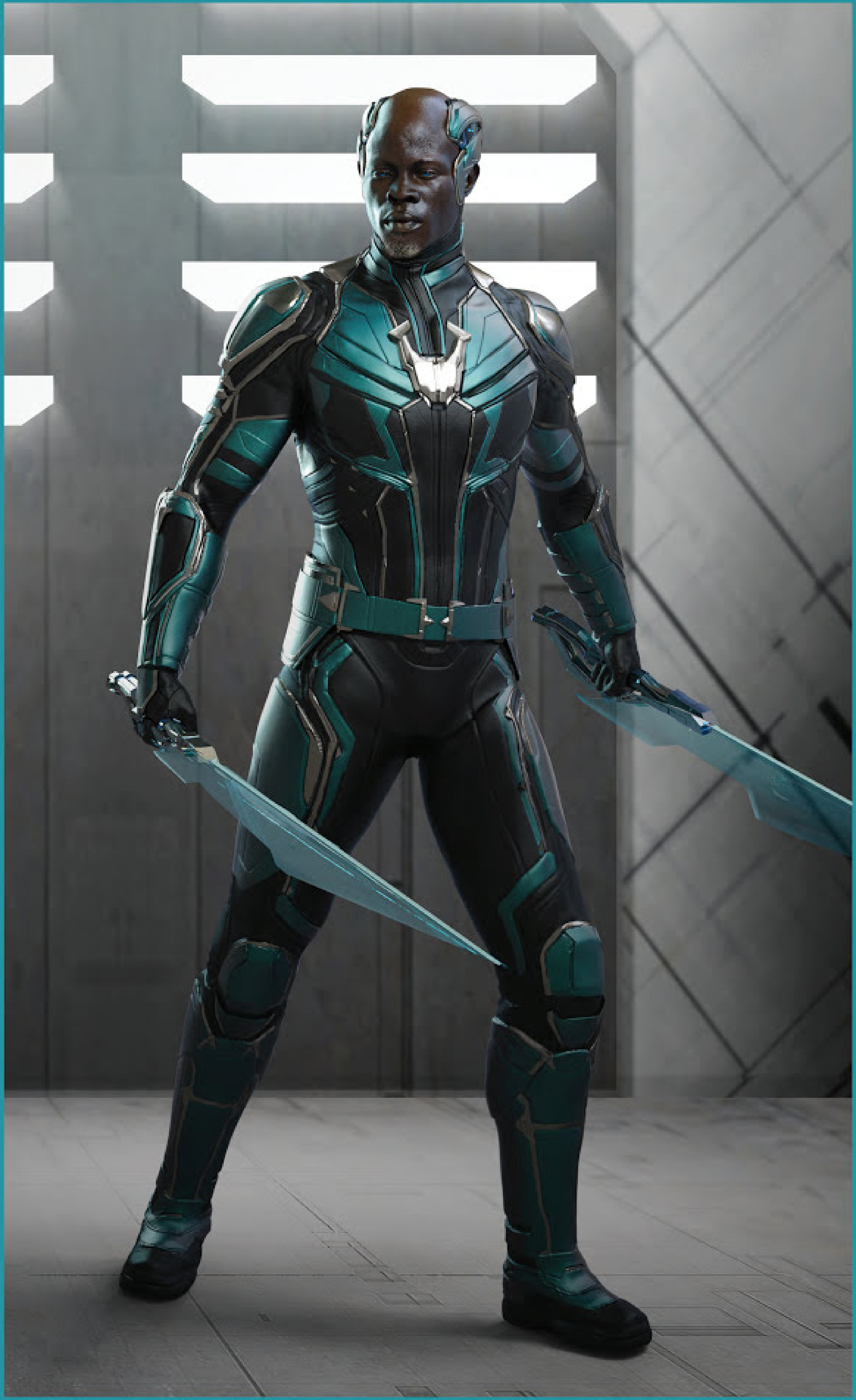
Firmly sheathed on Korath's back are his go-to weapons: twin energy swords. "Korath is a sword master," Drew Petrotta says. "He carries two swords, and when he activates them, they're laser swords. They can do a lot of damage."

JOYNER

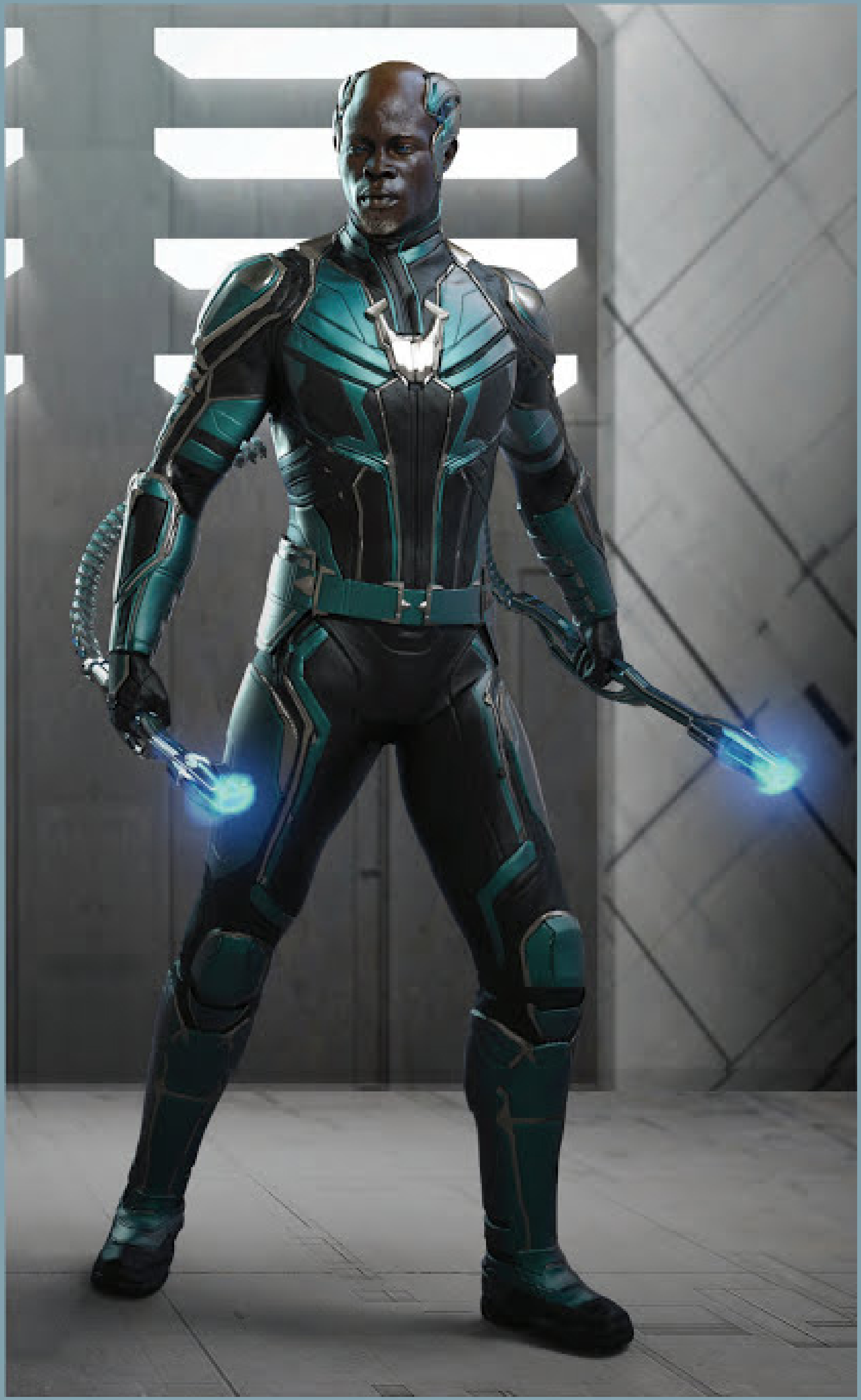


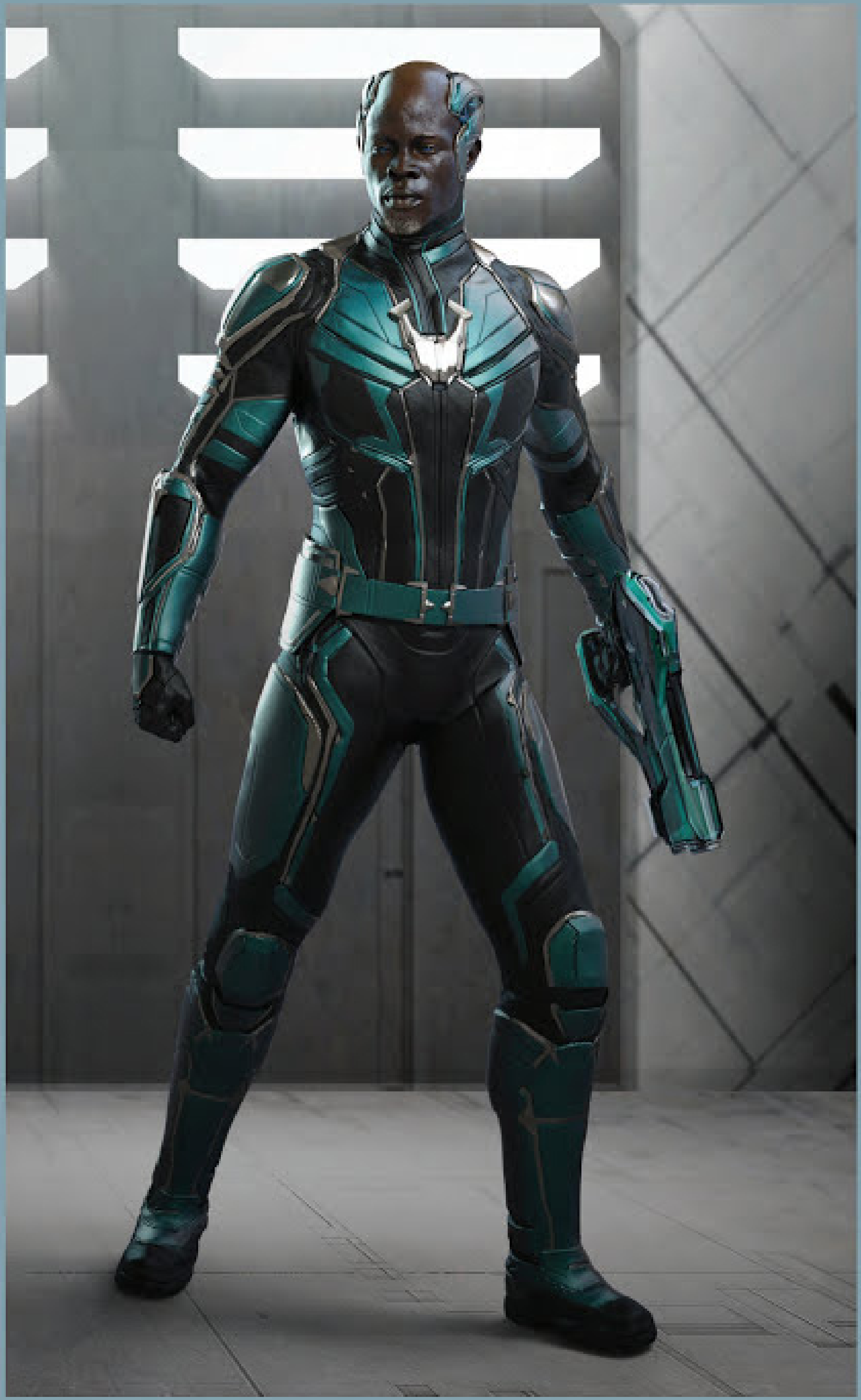
JOYNER

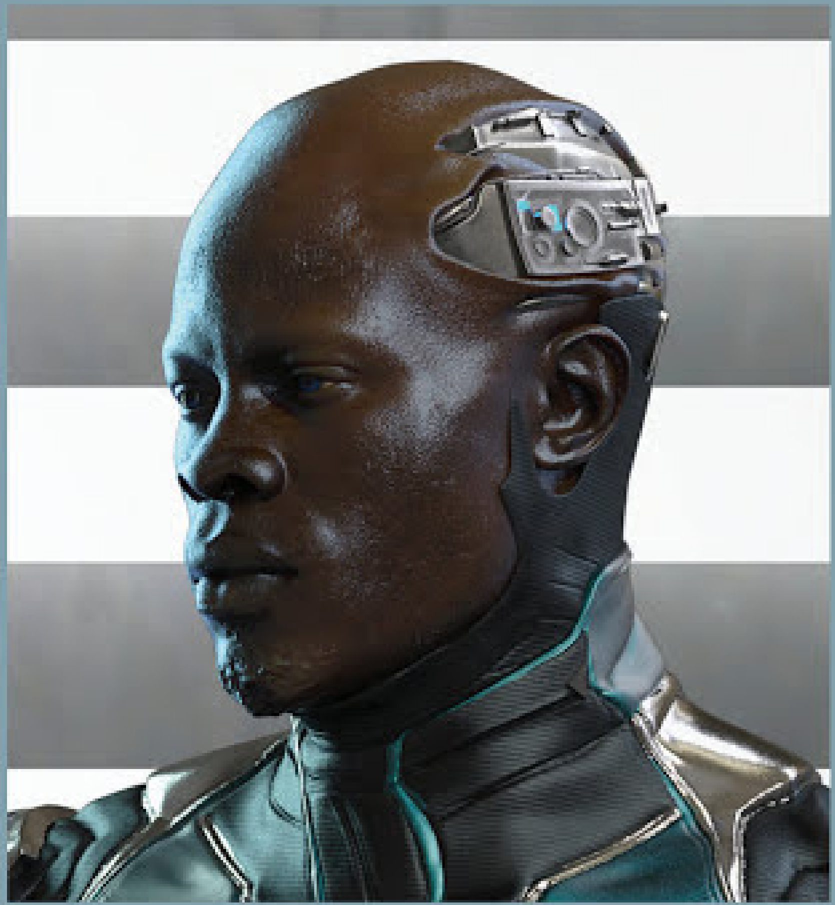


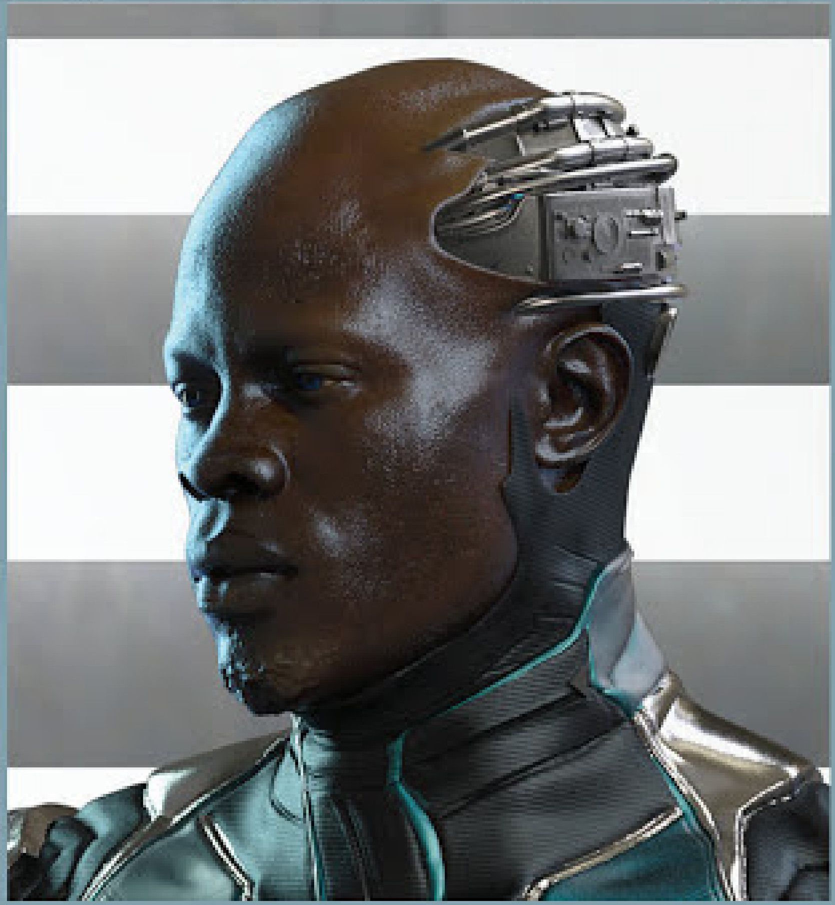


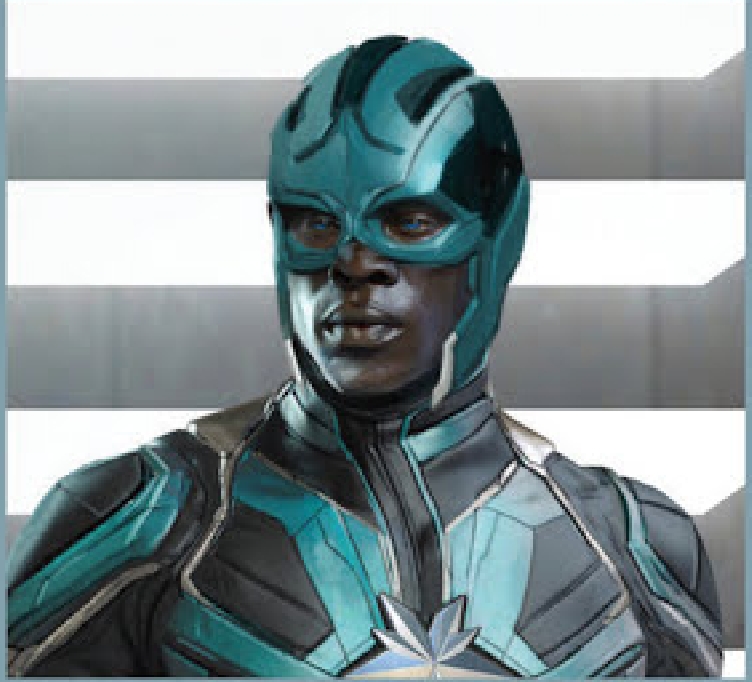
JOYNER ■

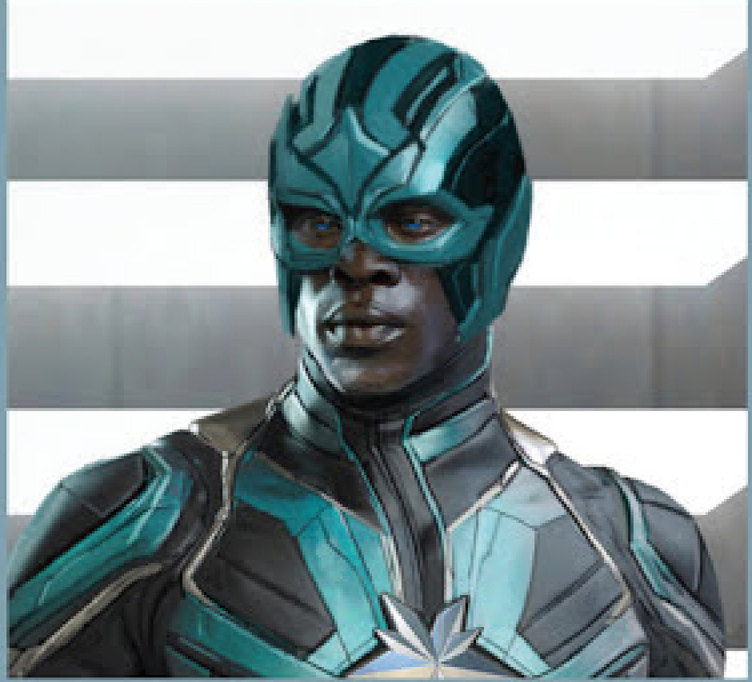


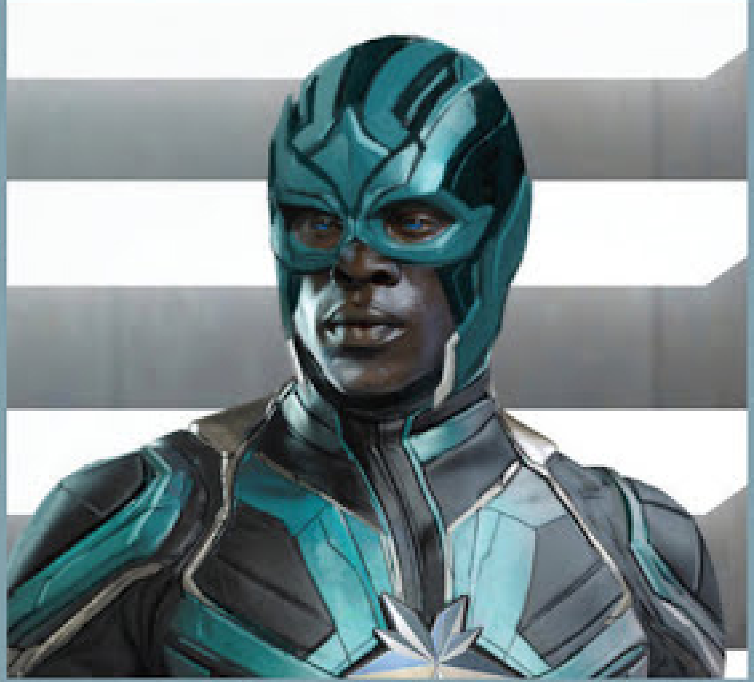






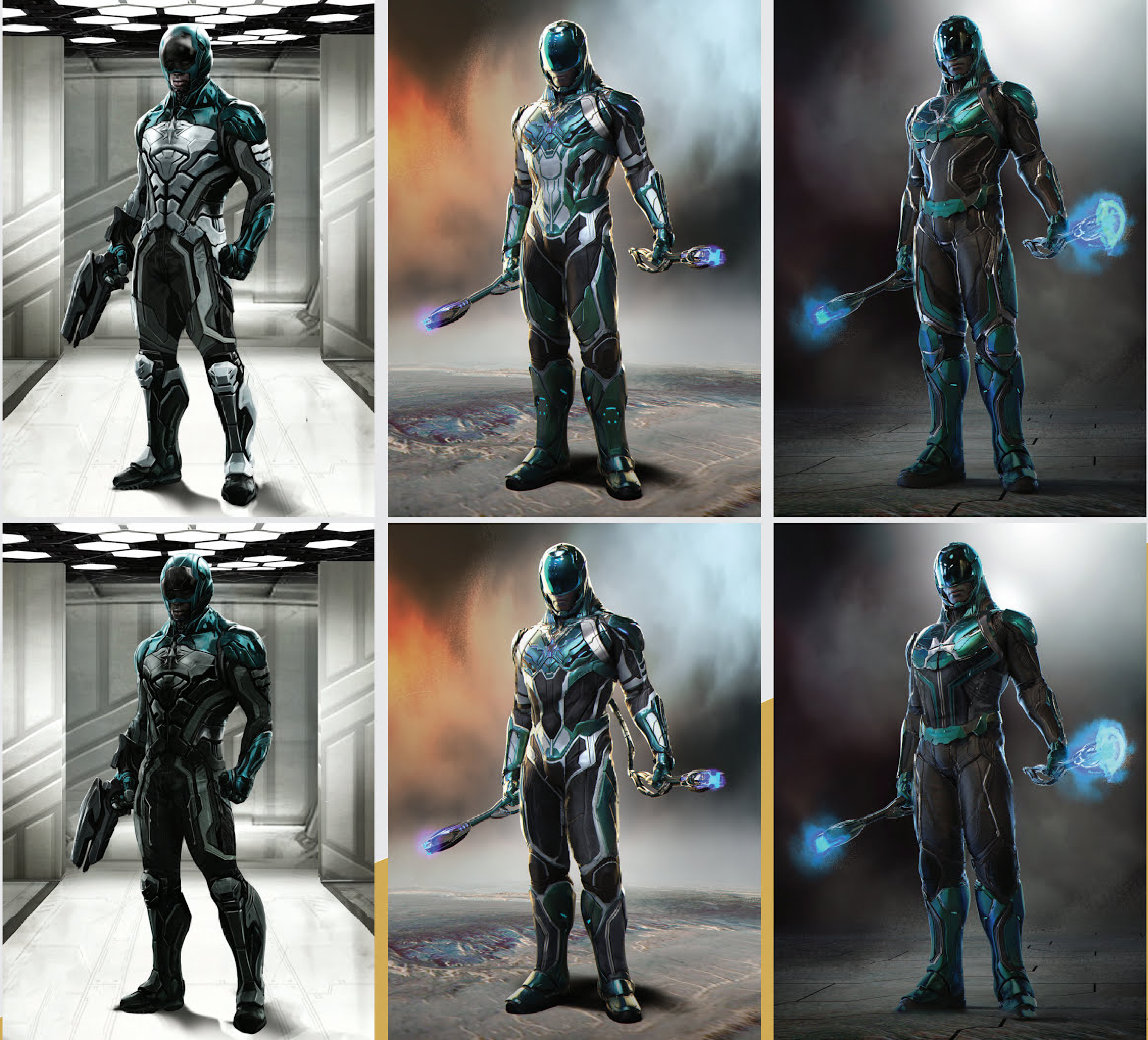


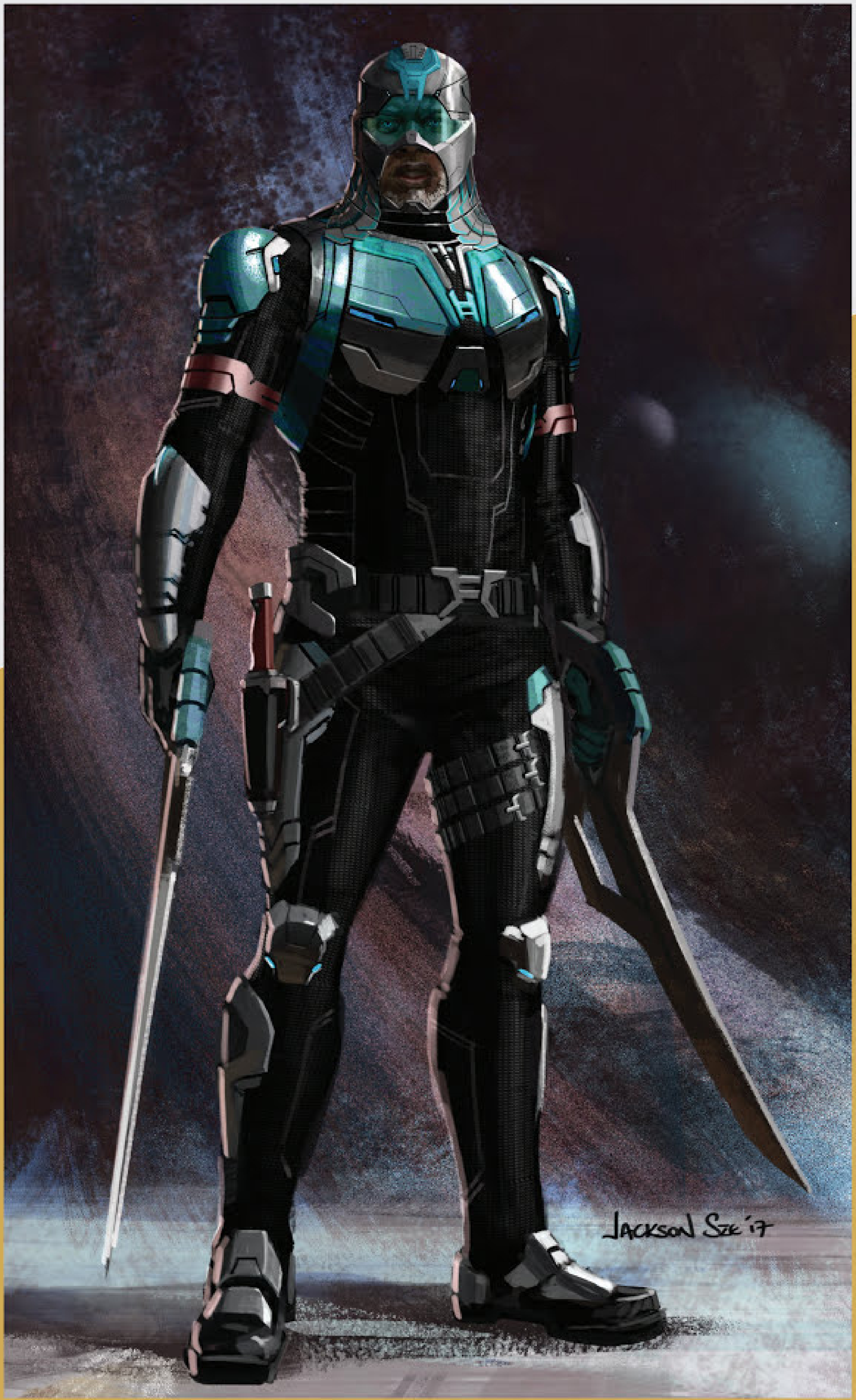




"We explored headgear that mimics the *Guardians* look, but it's a little bit cleaner," Ian Joyner says. "You'd think that after Korath left Starforce and went off with Ronan, he went down to just the brass tacks. The biomechanical stuff is in there, but the polish has been taken off, and he's been augmenting it since then."

■ **JOYNER**

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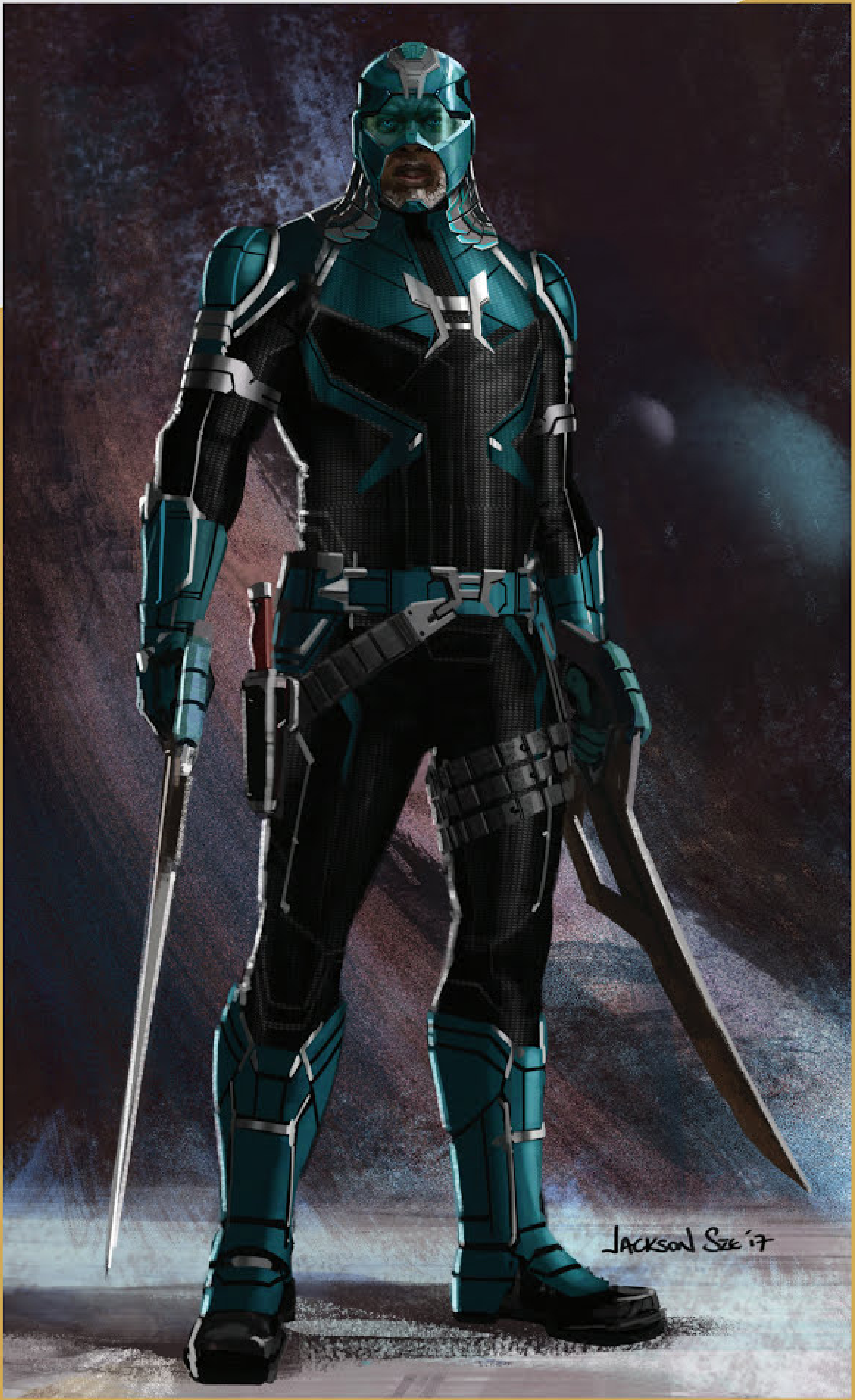
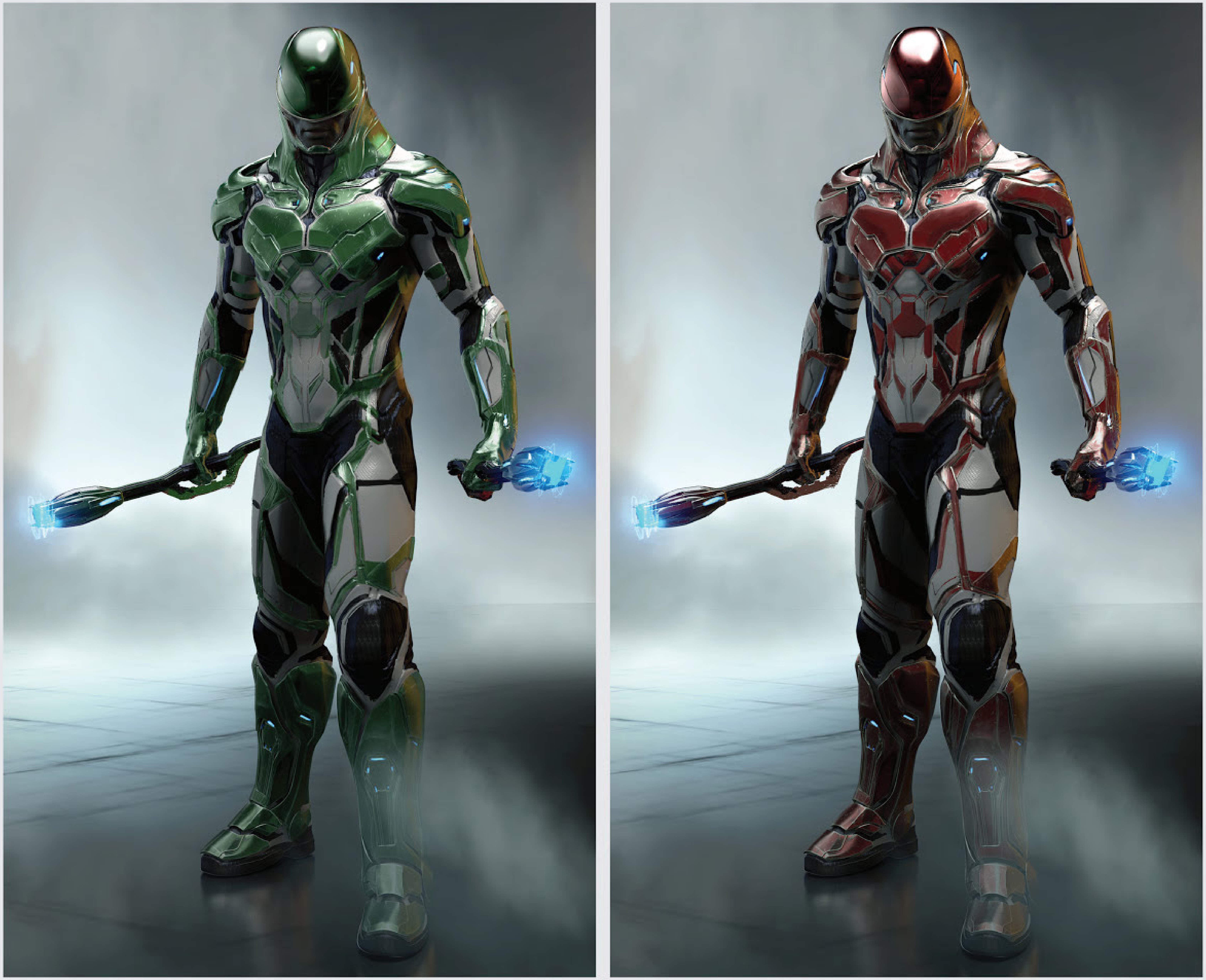

JACKSON SZE '17

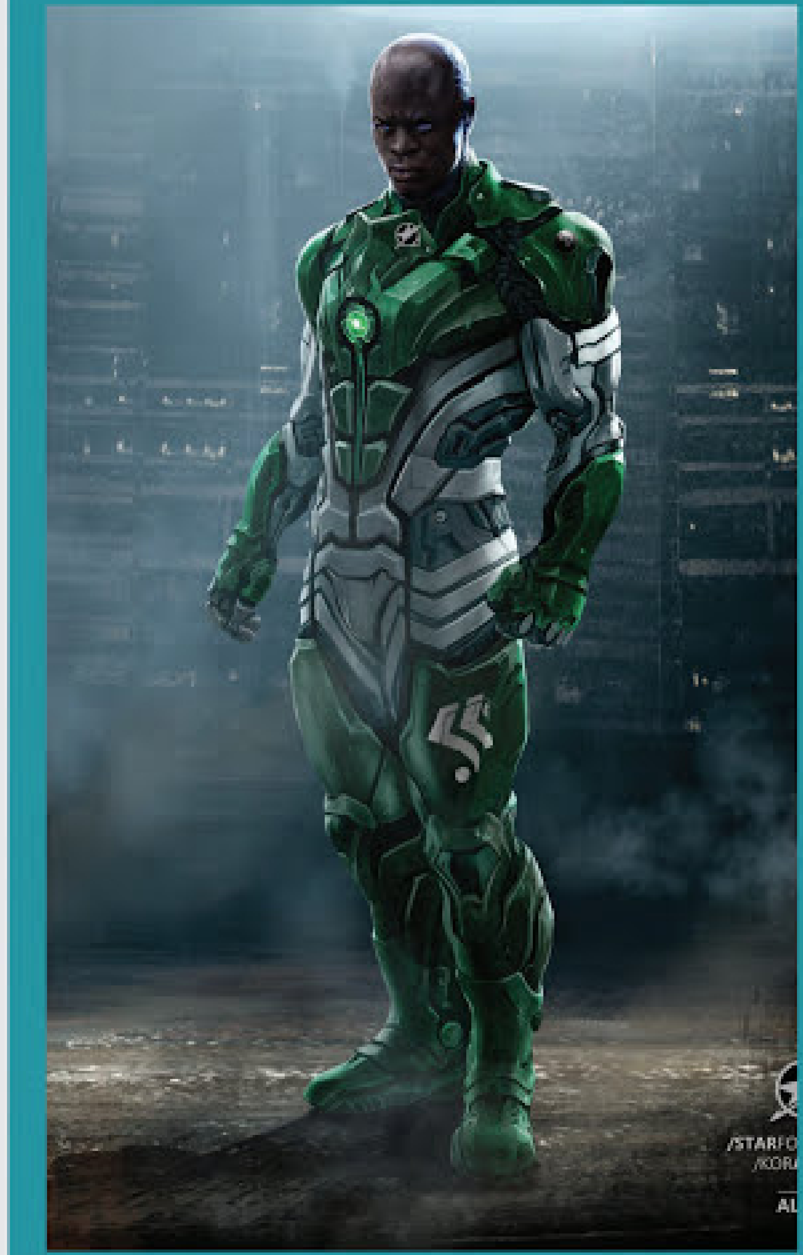
◀ LEFT **BRICLOT**; MIDDLE & RIGHT **JOYNER** ■ **SZE**

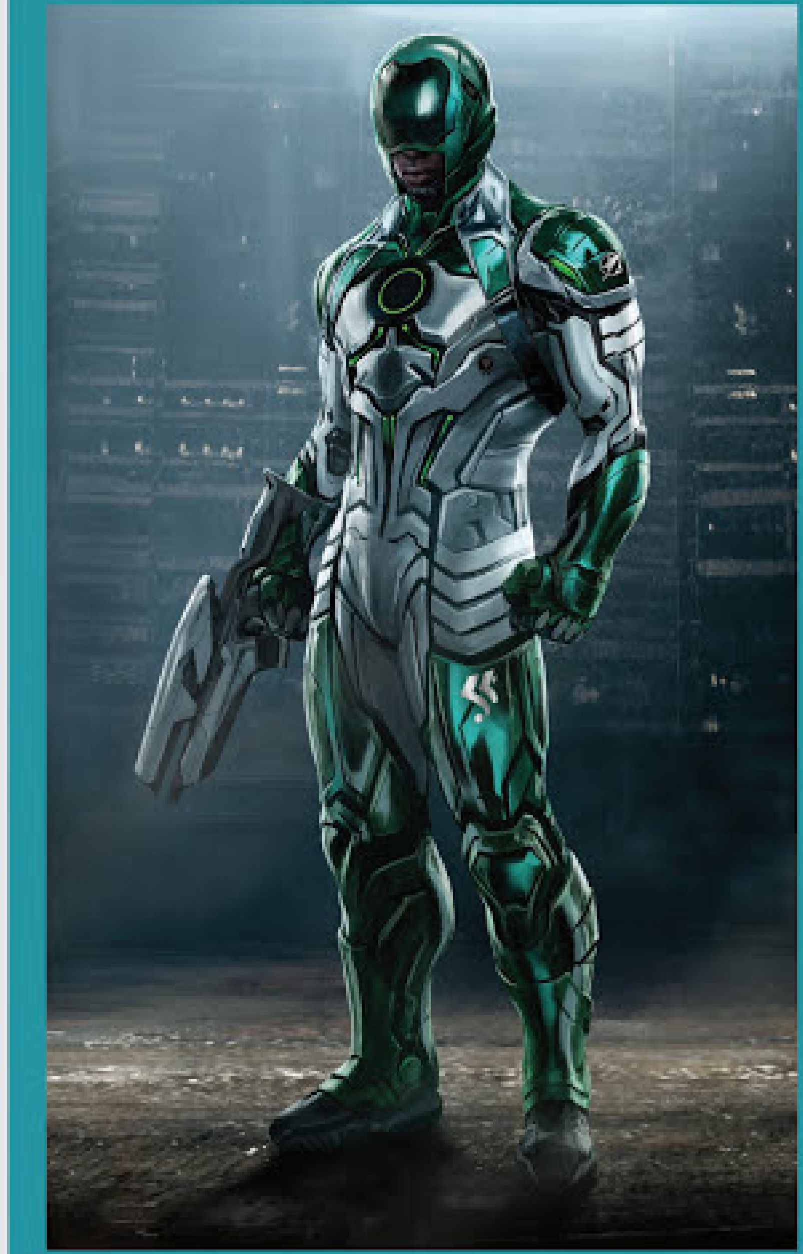


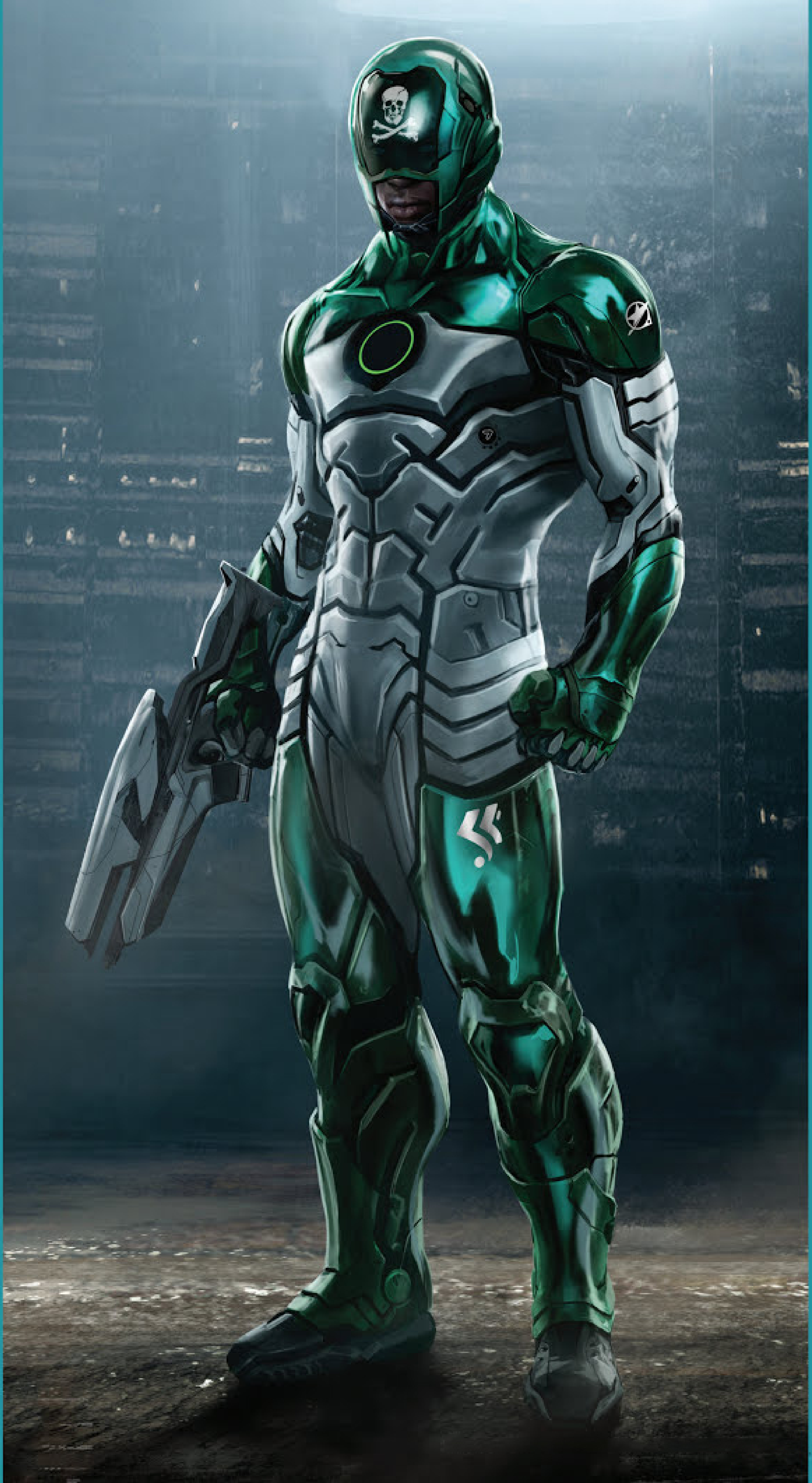
CAPTAIN MARVEL

JOYNER

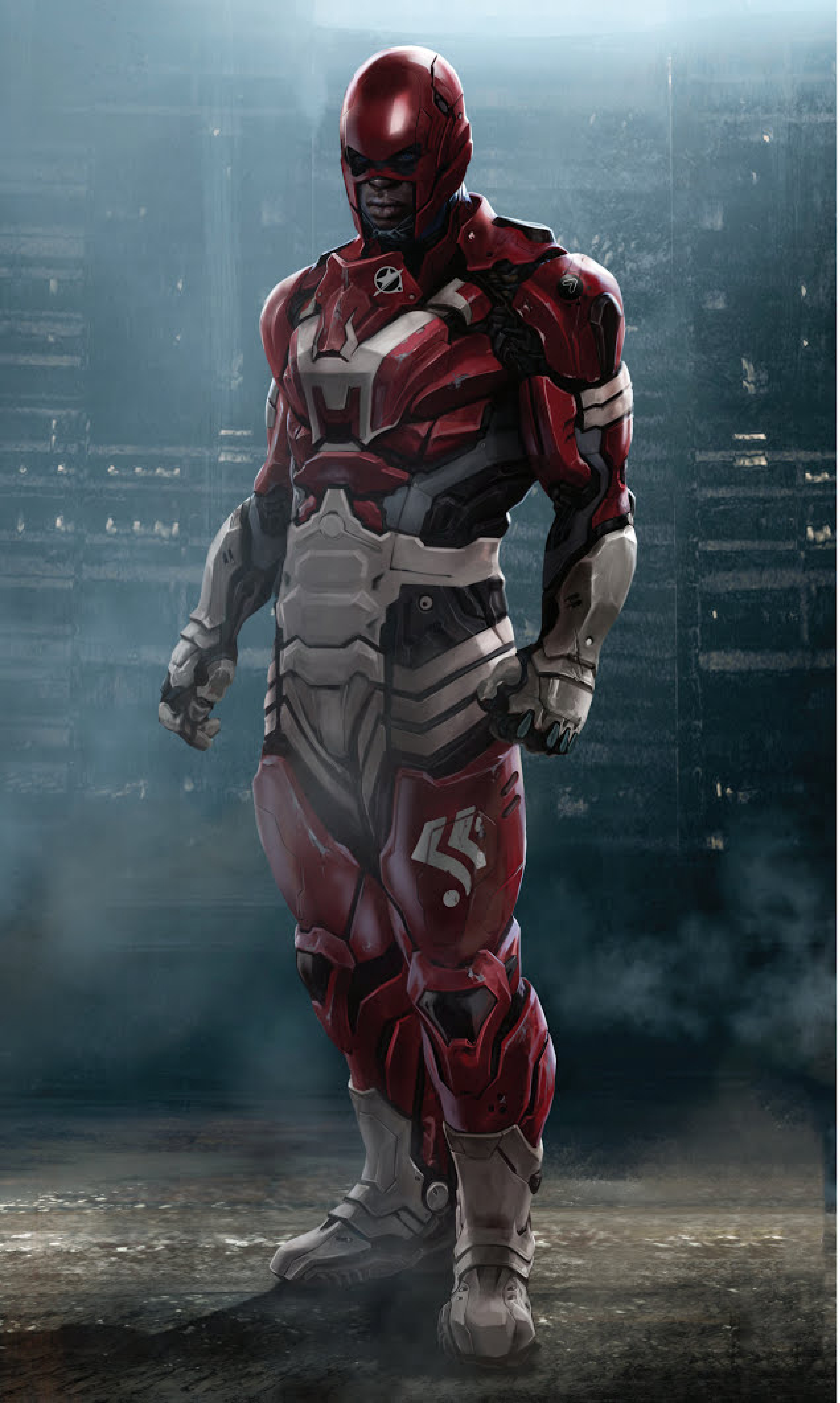
“I was just trying to come up with something that felt very techy and alien and strange,” Joyner says of his early Korath concepts. “I really loved that strange helmet piece that would show up in the comics, and I was trying to come up with a reason to incorporate it into his costume—and also the crazy stun batons, or blast batons—so I kept pushing for it in most of my designs until finally they were like, ‘Yeah, we’re not going to do that.’ The red one was an early concept based on his comic look.”

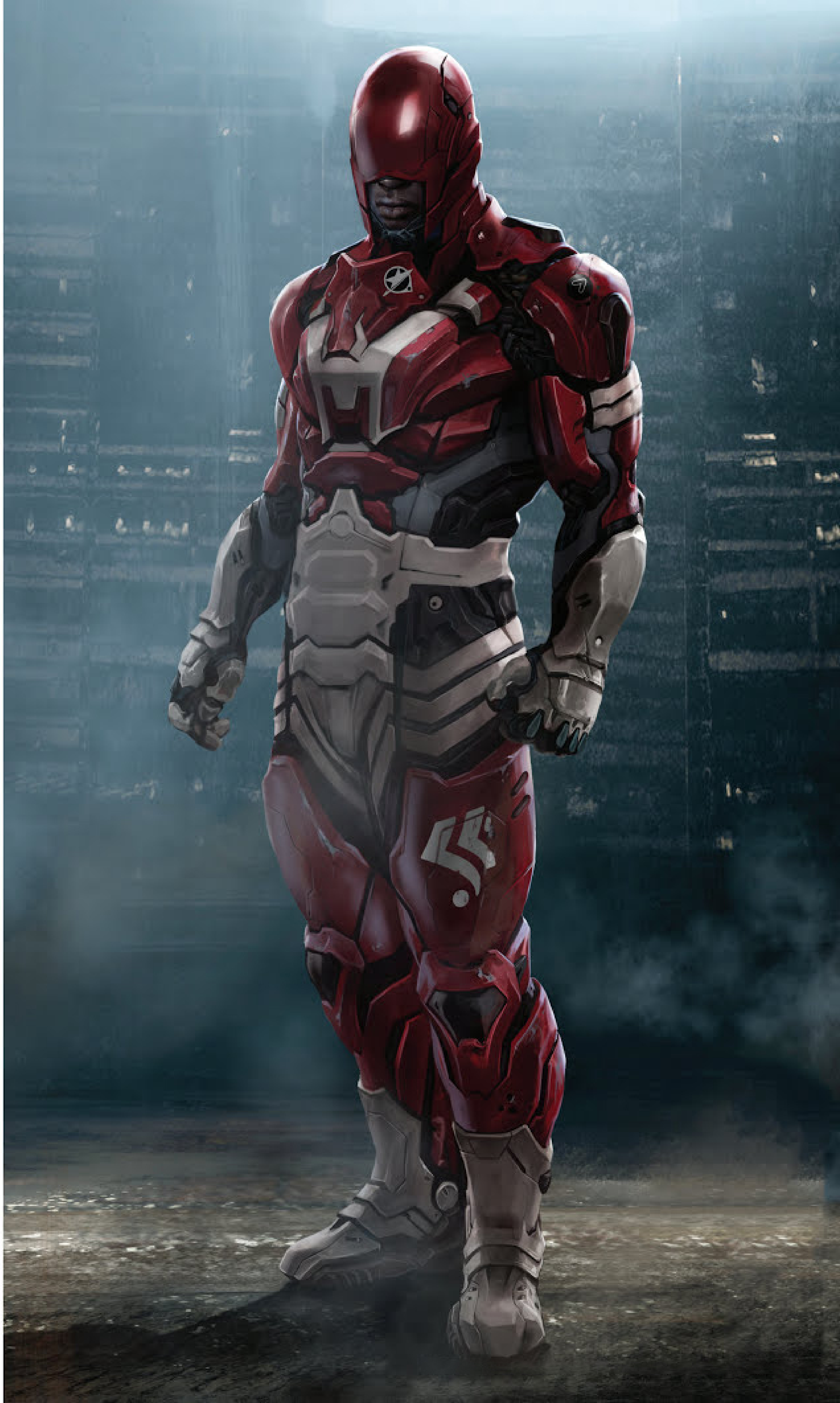


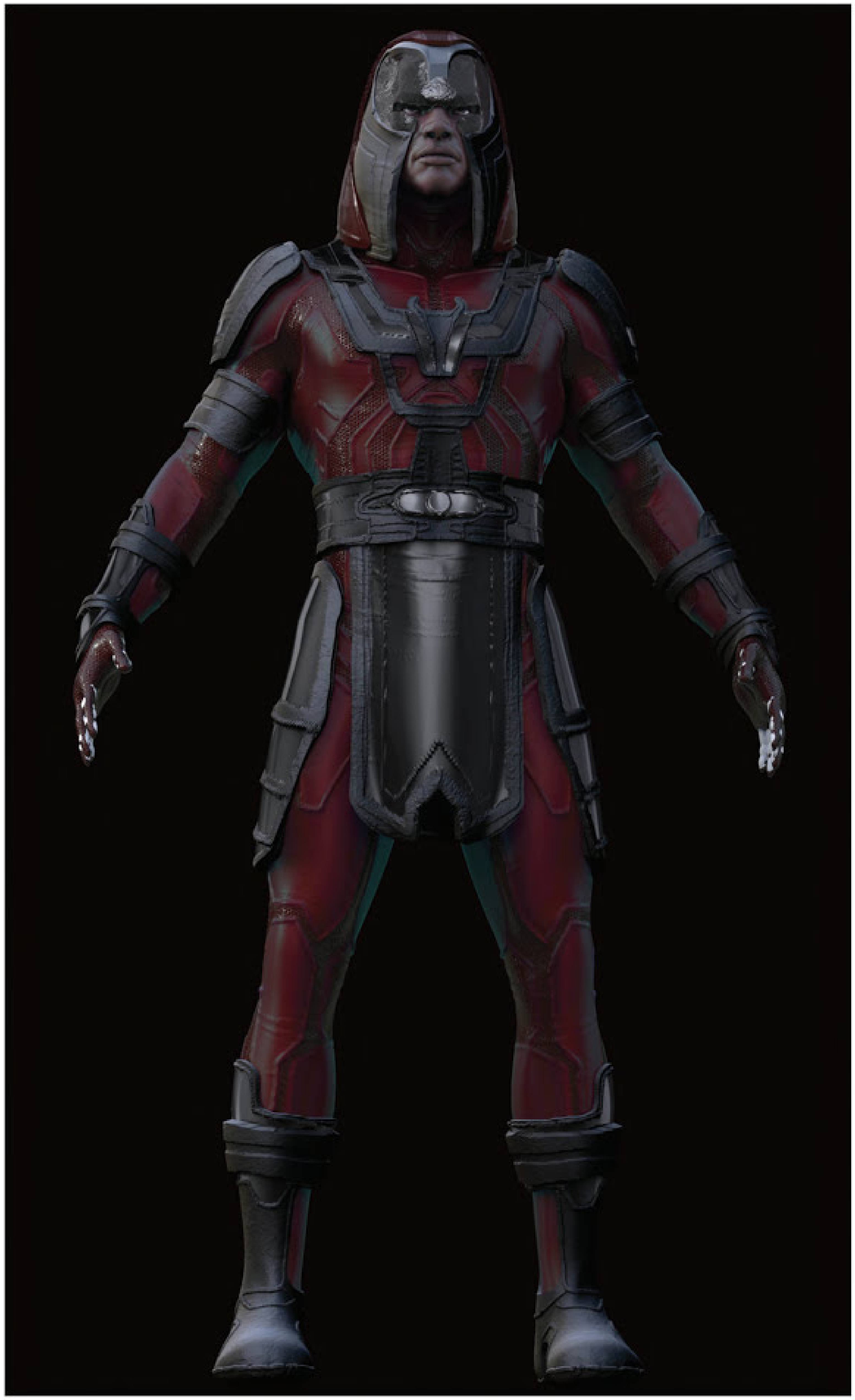


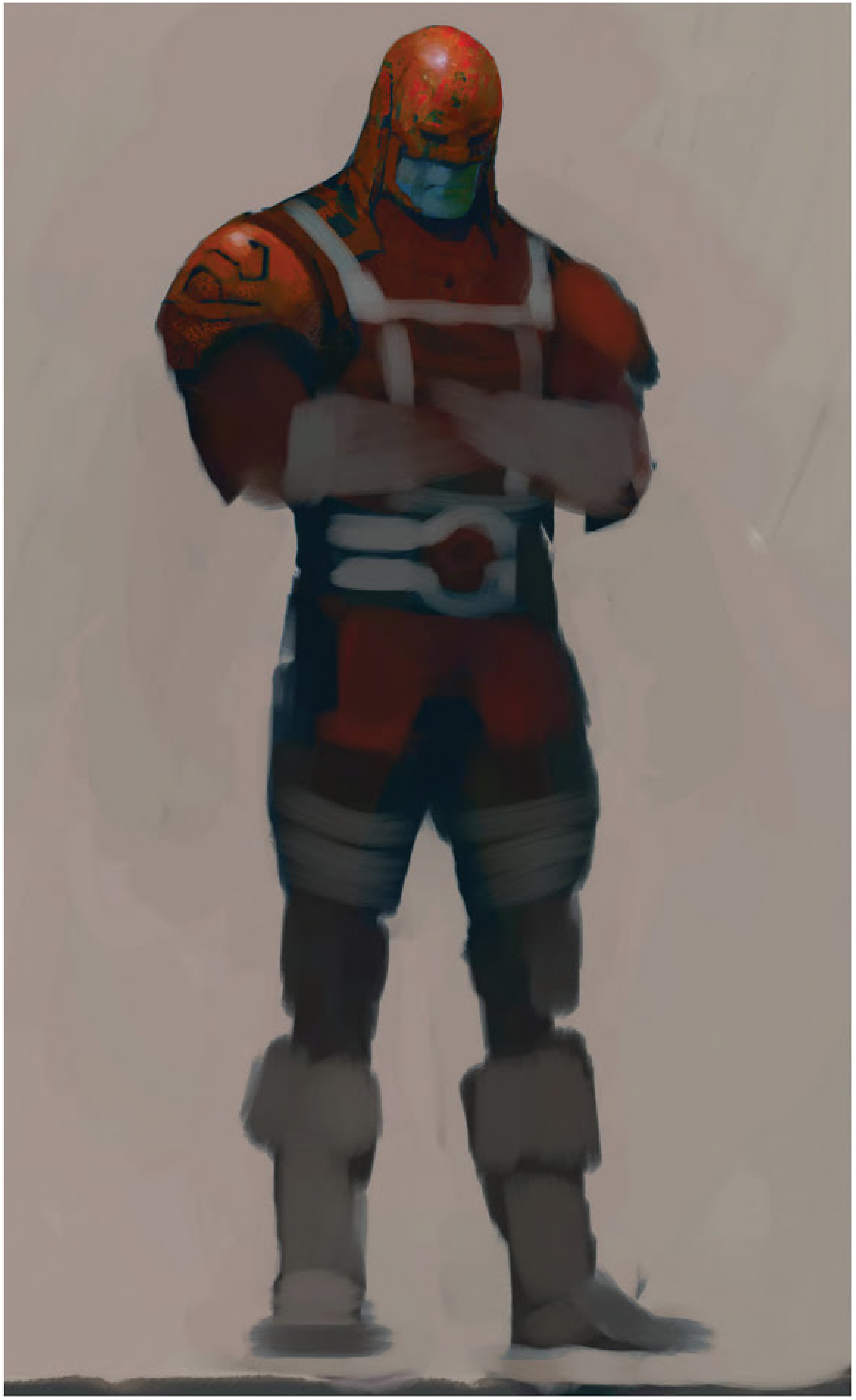


■ **BRICLOT**







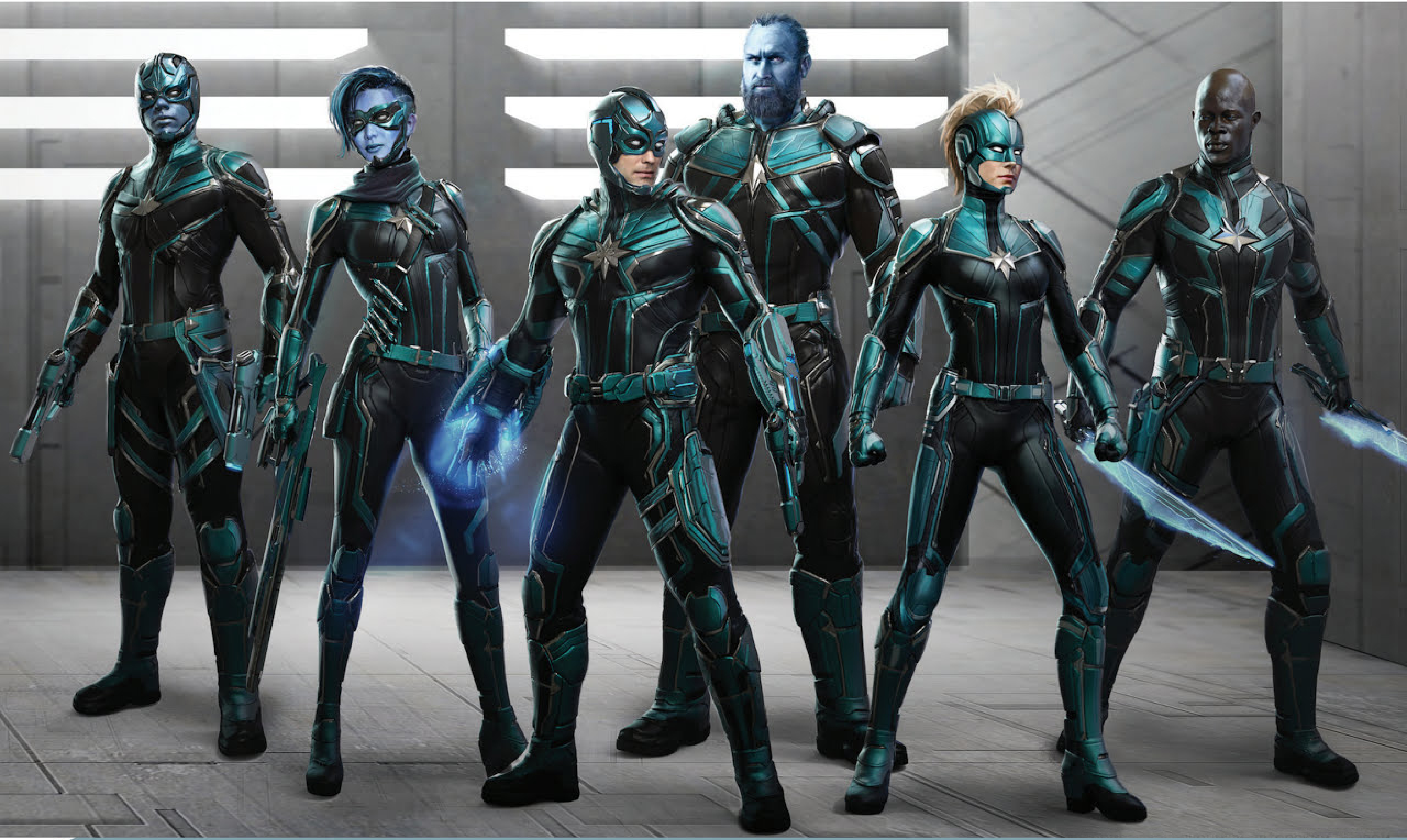


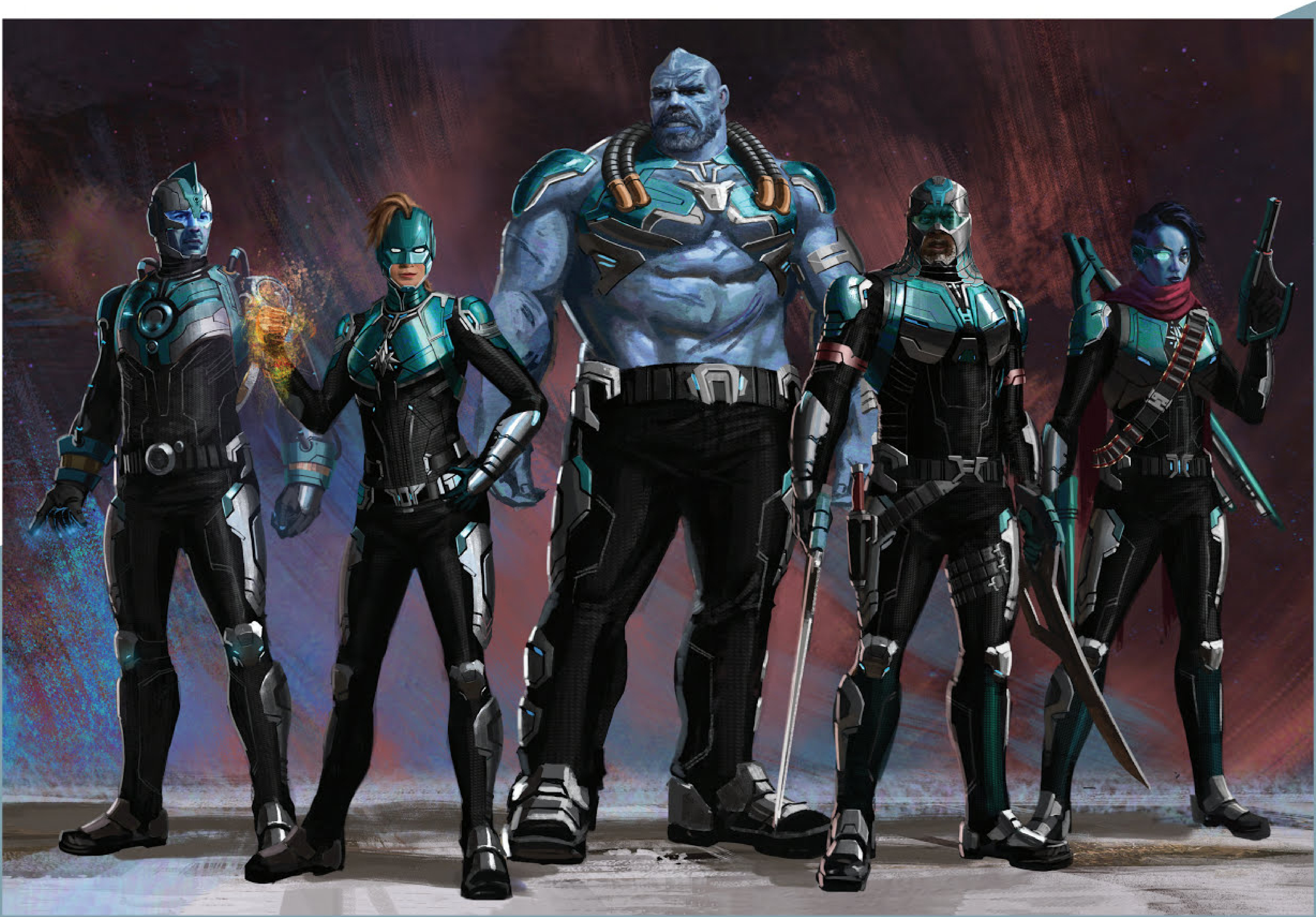
◀ BRICLOT ▲ SEKERIS

▲ SWEET

STARFORCE

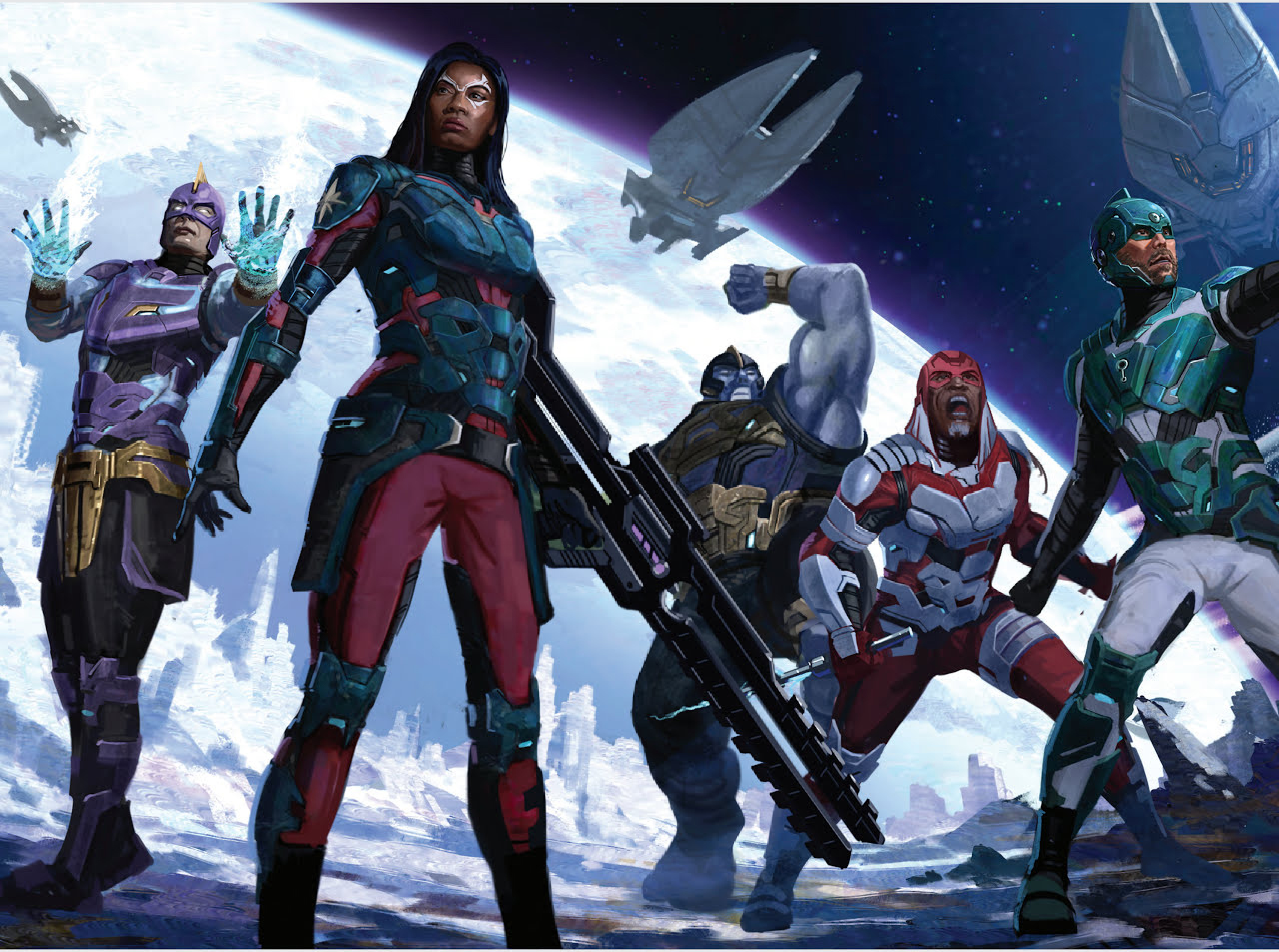
Together, Vers, Yon-Rogg, Att-Lass, Bron-Char, Minn-Erva, and Korath are a finely tuned machine. "Starforce is this elite group within the Kree army," Brie Larson says. "We're like special forces, and we all have a special set of skills—you've got guns, you've got swords, you've got fists, you've got rifles, you've got antigravity—and together we make this elite squad that is quite cohesive. They have a great familiarity with one another. They are brothers and sisters in arms, but you do notice that Carol is a little bit of an outsider because she just wouldn't be Carol unless she was an outsider. So there's a bit of a push and pull that you don't quite understand, but then it pays off later."

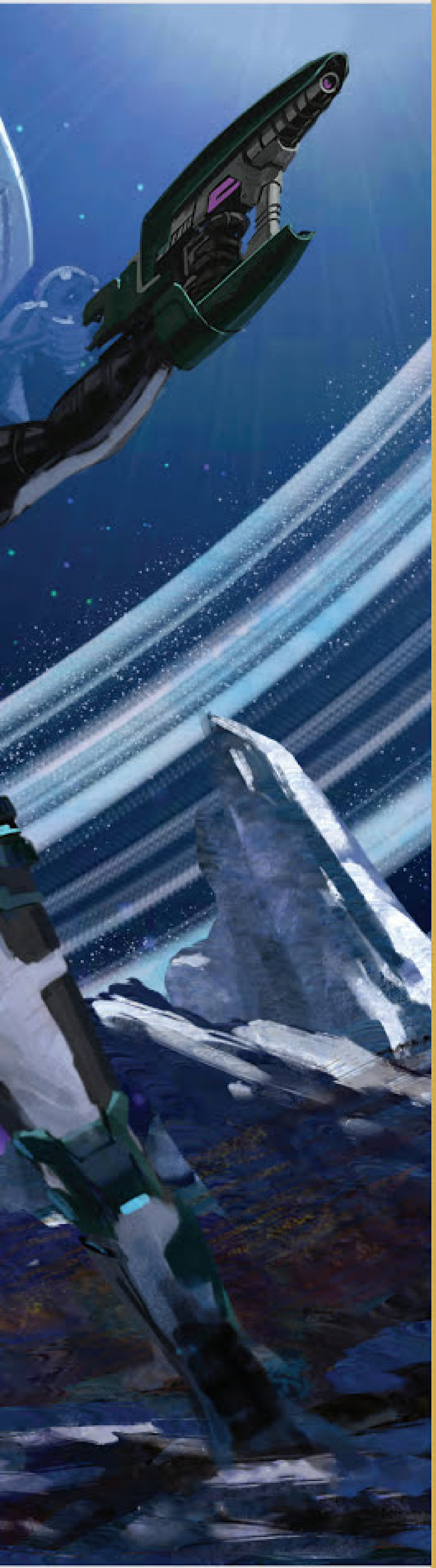




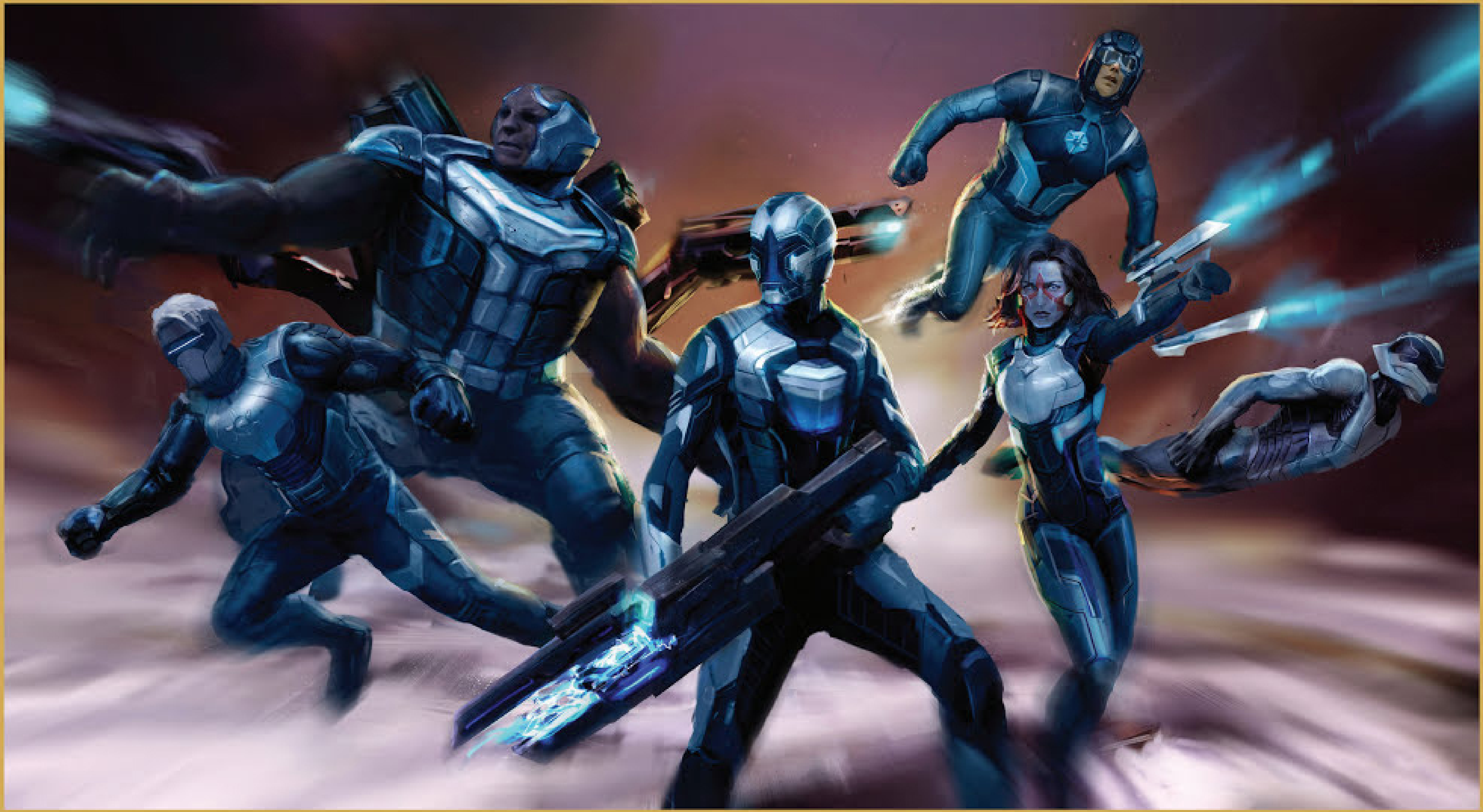
The Starforce uniforms are similar in design and color scheme, but each has unique detailing. "They were designed based on the Captain Marvel costume," Costume Designer Sanja Milkovic Hays says. "Her costume is almost the same. It's just a different color, black and teal, and then everybody else's are similar. But each costume is unique because they are a specialized force, and each has his or her own weapons. Each costume has a different star. Each has slightly different lines, different shoulders, different weapons. I think for all of us, the first time we saw Starforce, it was like, 'Oh my God. This really works.' It was just really amazing."

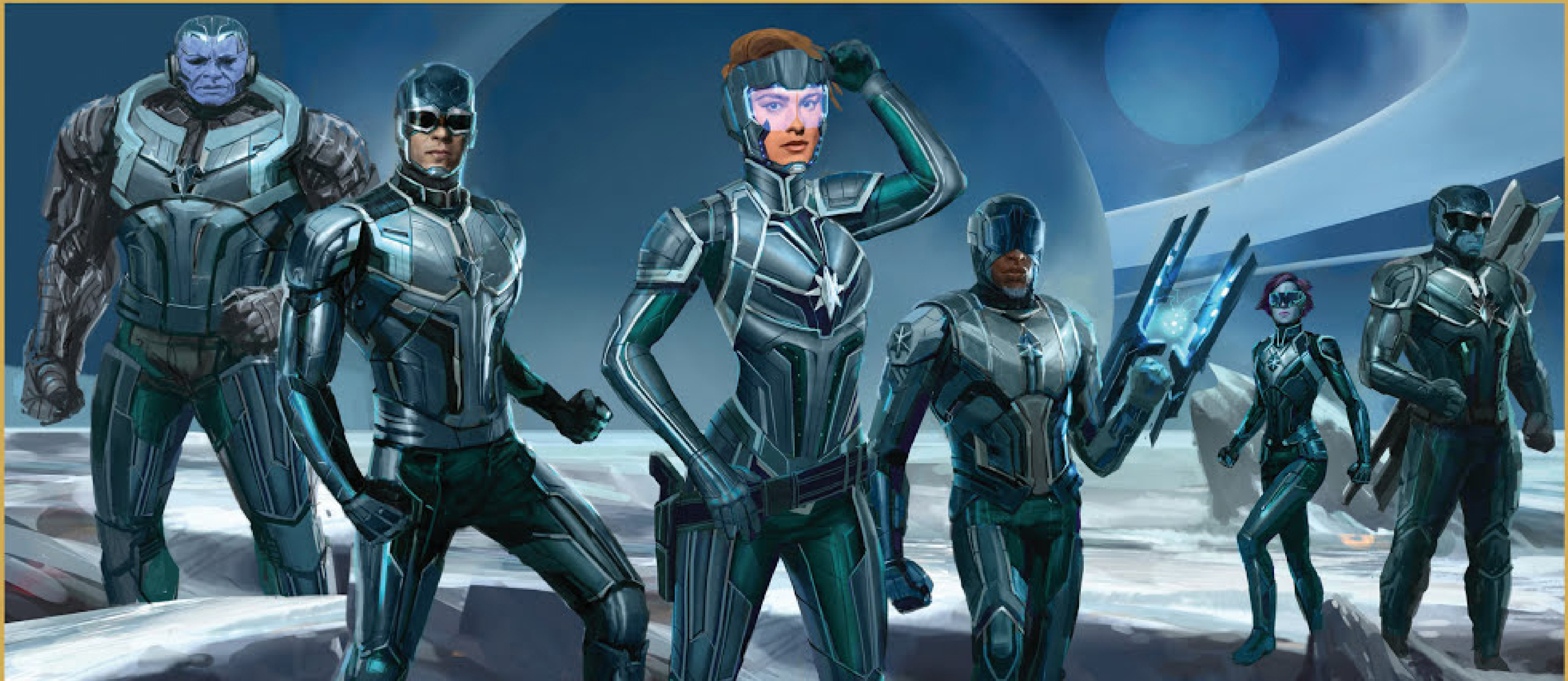
◀ **JOYNER & PARK** ▲ **SZE**



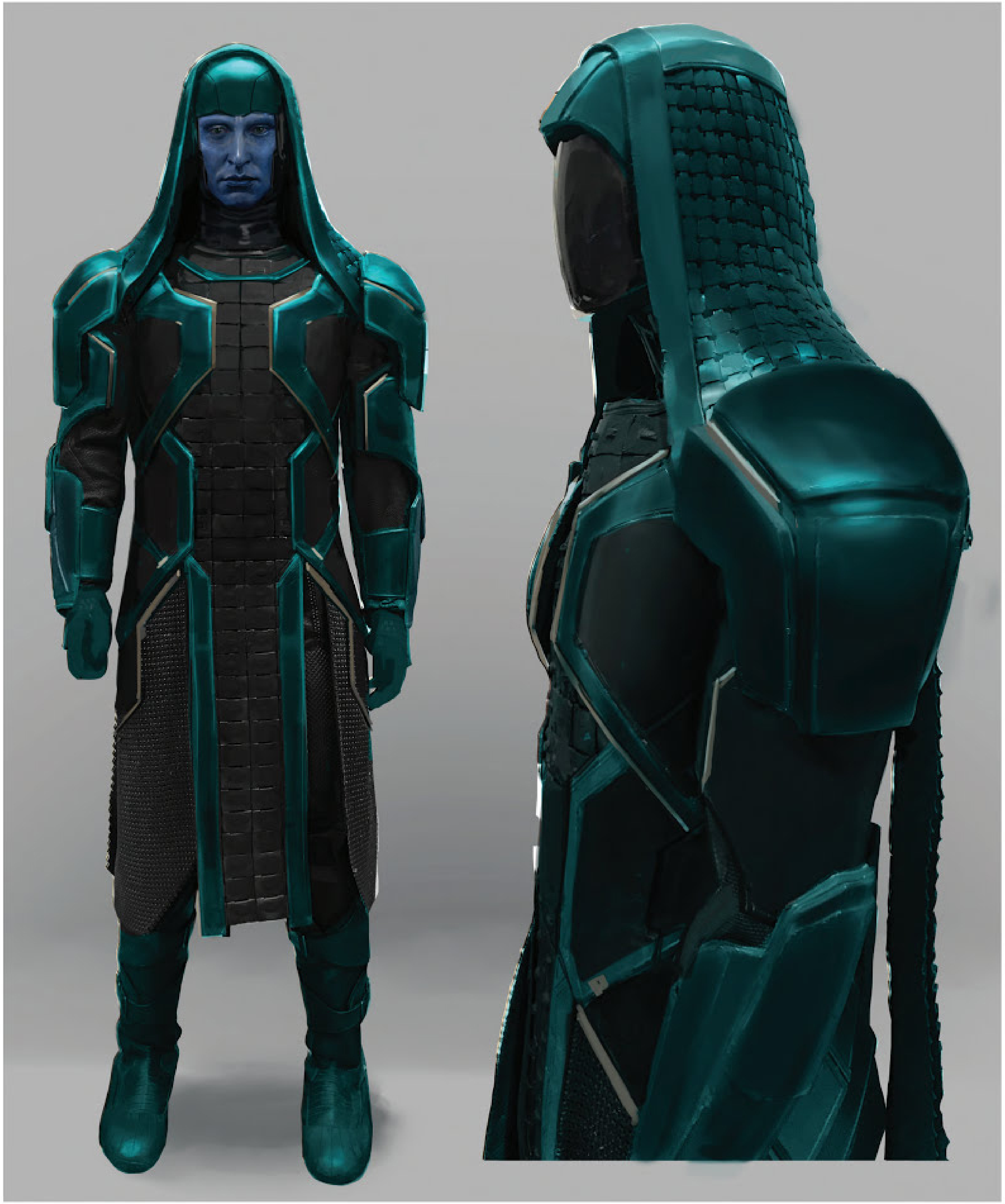


SZE ▲ FRANCISCO ▶





RONAN

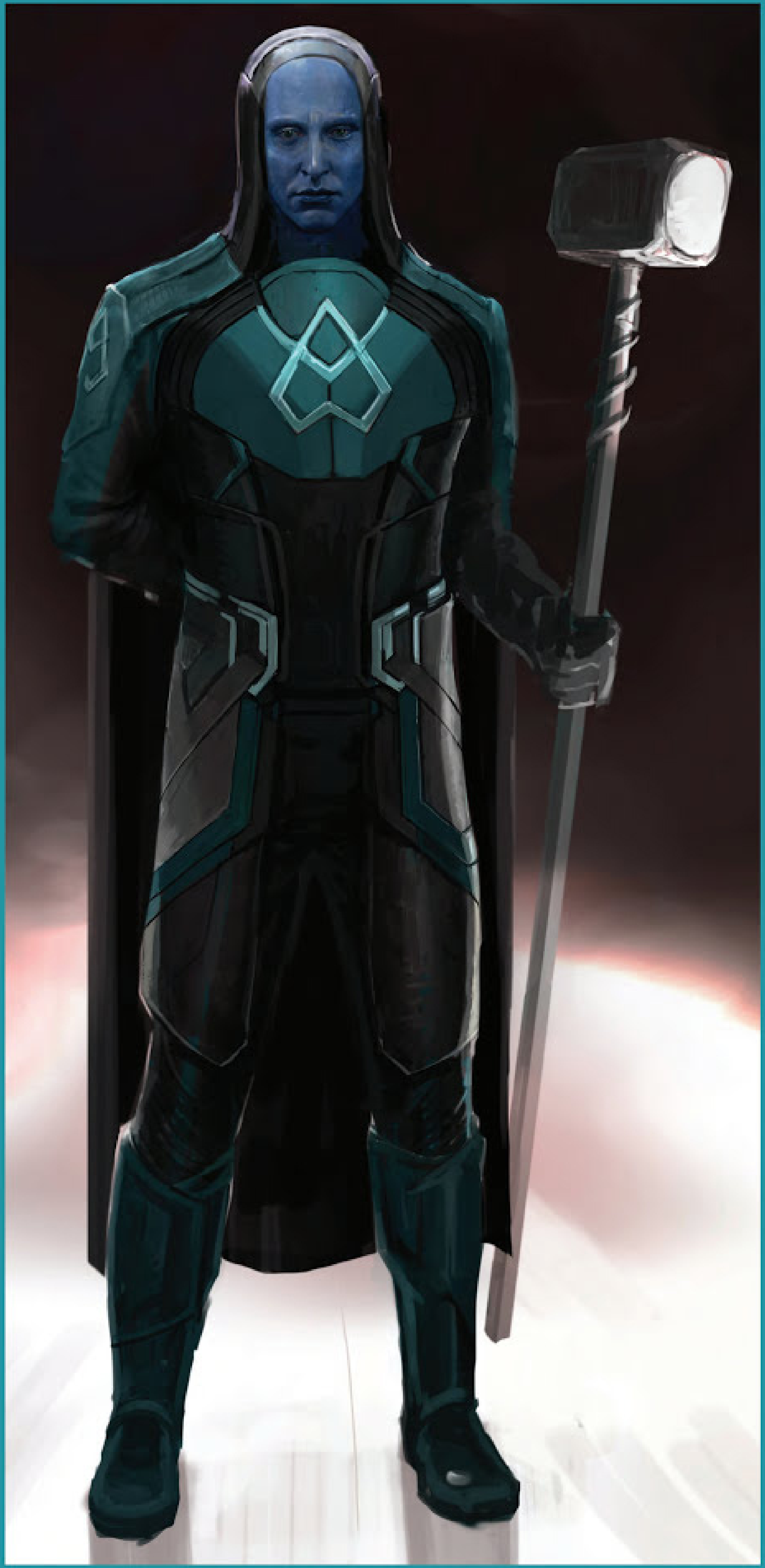


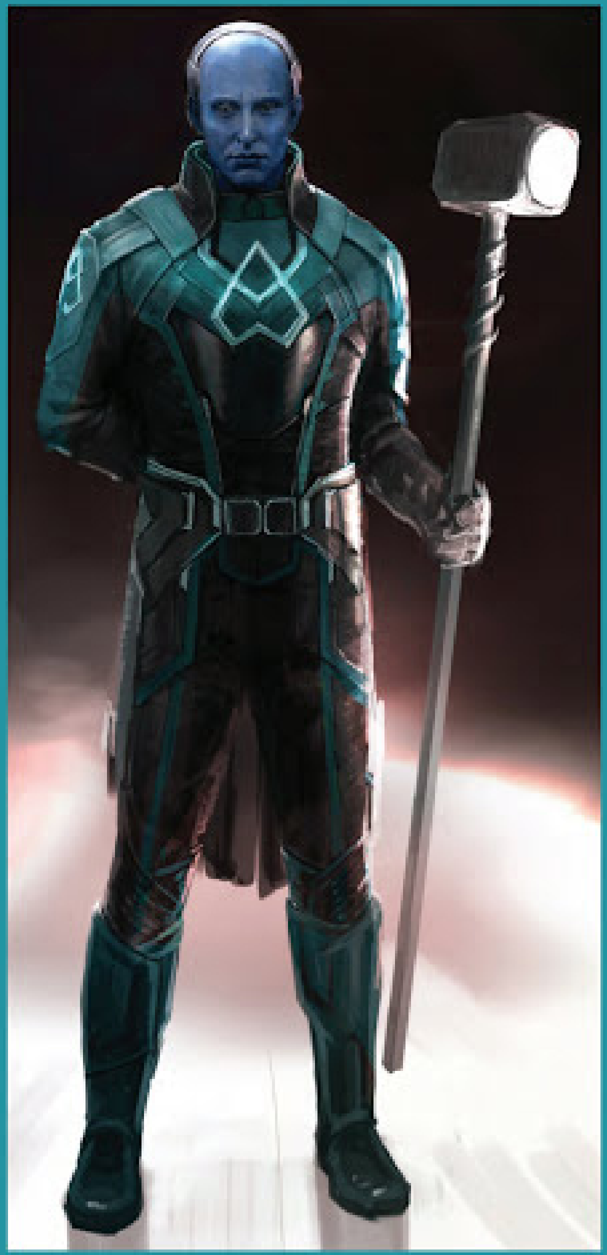
Another returning face from *Guardians of the Galaxy* is Ronan the Accuser. He's not yet the extremist familiar to audiences, but Ronan's costume hints toward his radical future. "I definitely tried to make sure he still looks like Ronan but changed his colors to match Starforce," "Senior Visual Development Artist Anthony Francisco says. "At this time, he isn't a fanatic with his religion yet. I tried to make him feel like he's an officer in their military, so that's why this look feels more layered. And adding a high collar makes him feel like an admiral or something in the navy. This symbol on his chest is from the comic book—the very iconic design Jack Kirby did—so I was staying true to the source material. I did versions of that symbol on him—different thickness, different materials."

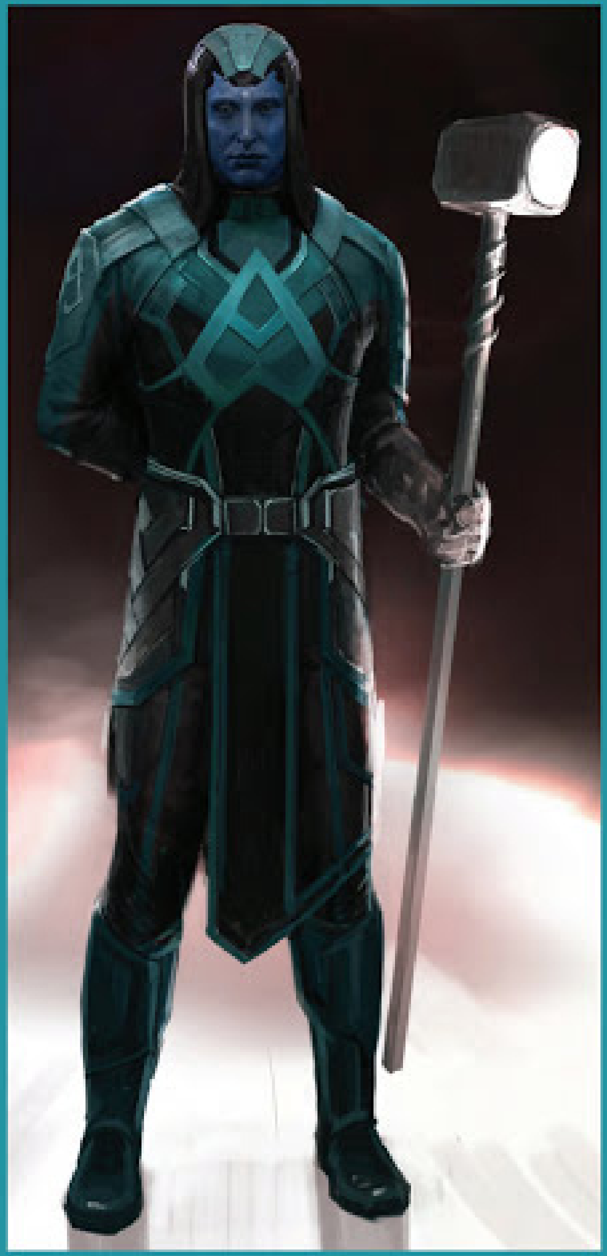
Ronan's Cosmi-Rod was also reinterpreted. "I was trying to make an earlier version of that to kind of show the evolution from his previous one," Francisco says. "I didn't want to design it exactly like it was in *Guardians* because I wanted to show a progression."

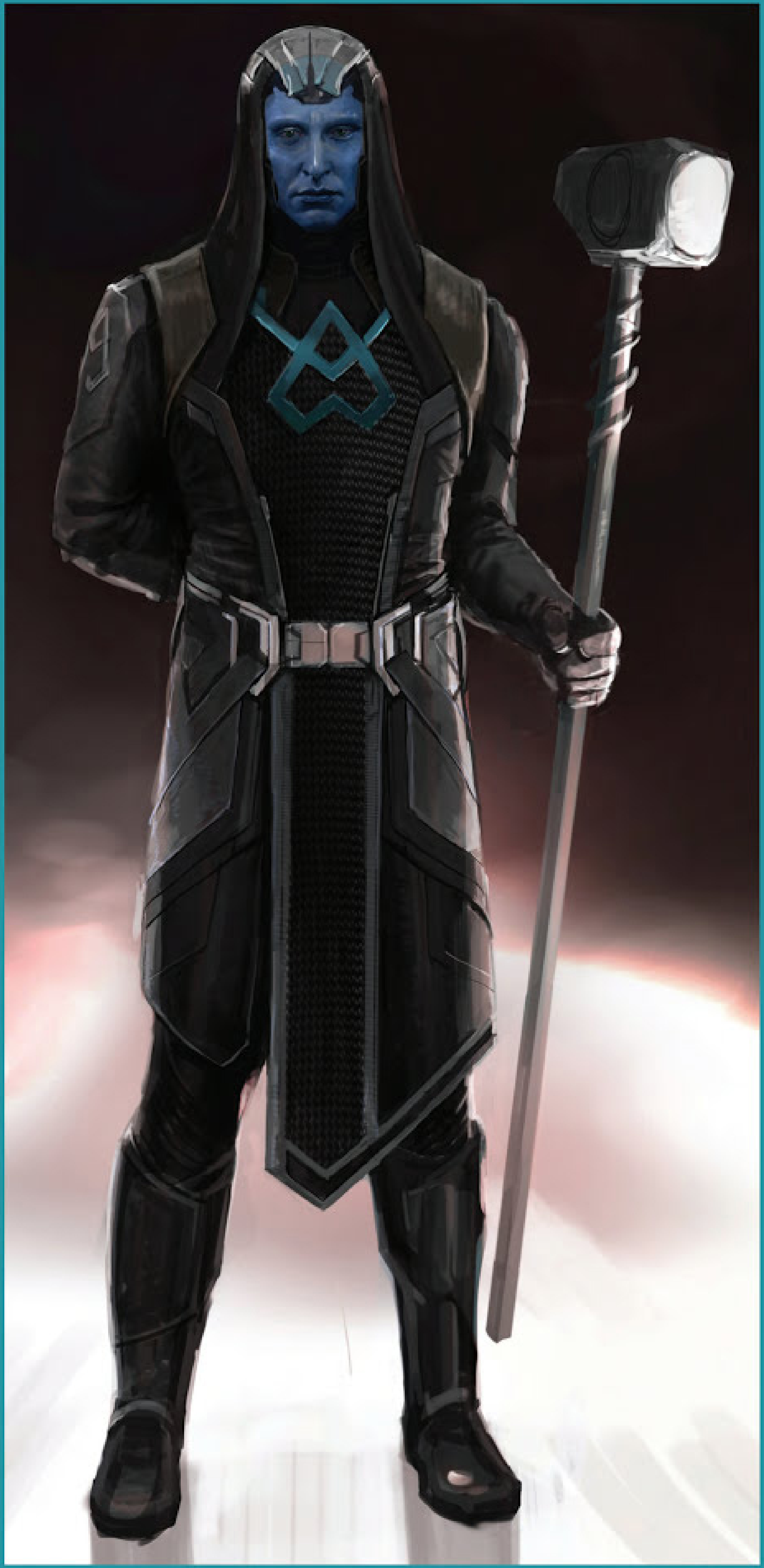
◀ **FRANCISCO**

PREVIOUS **SZE** ■

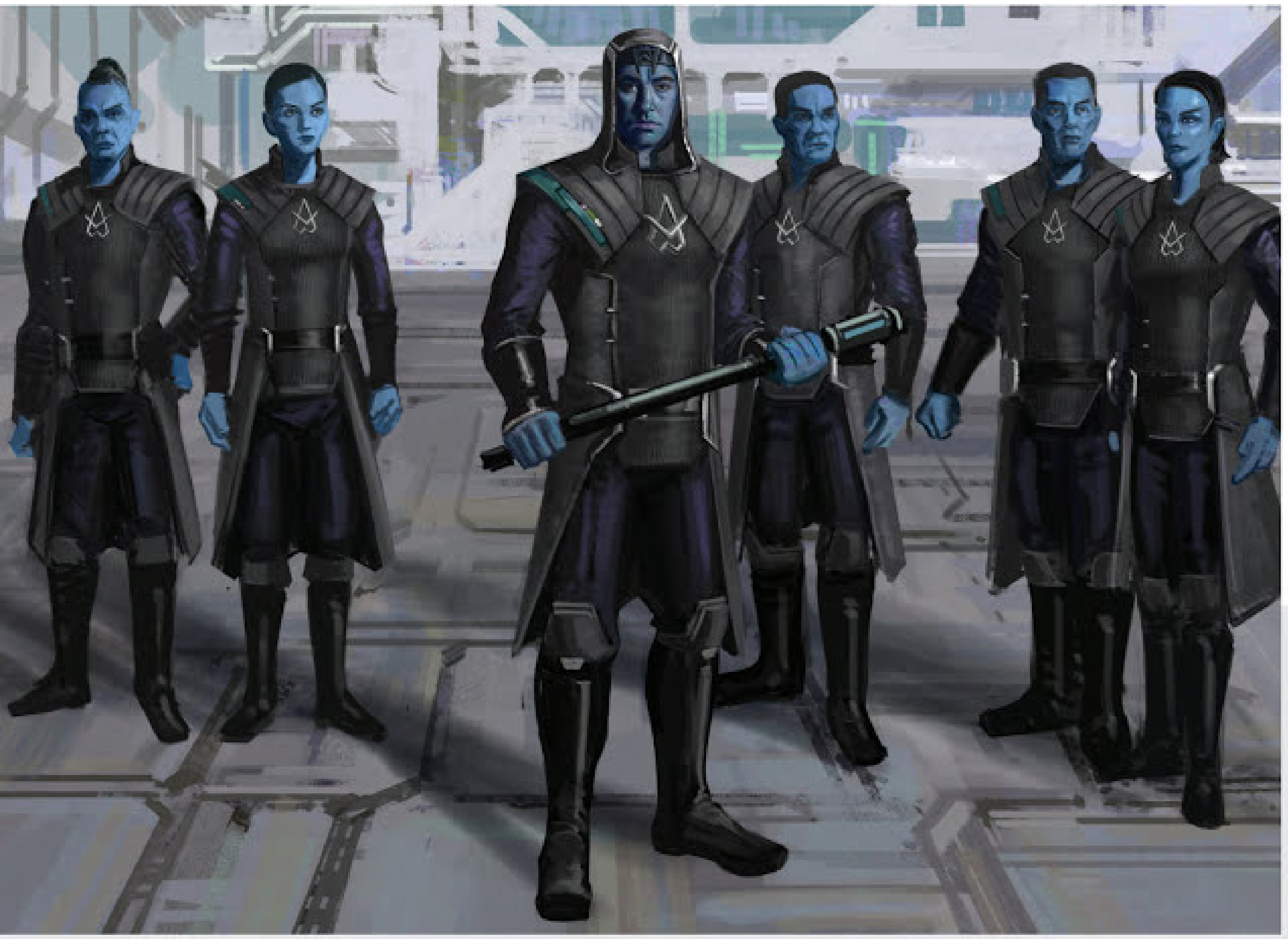


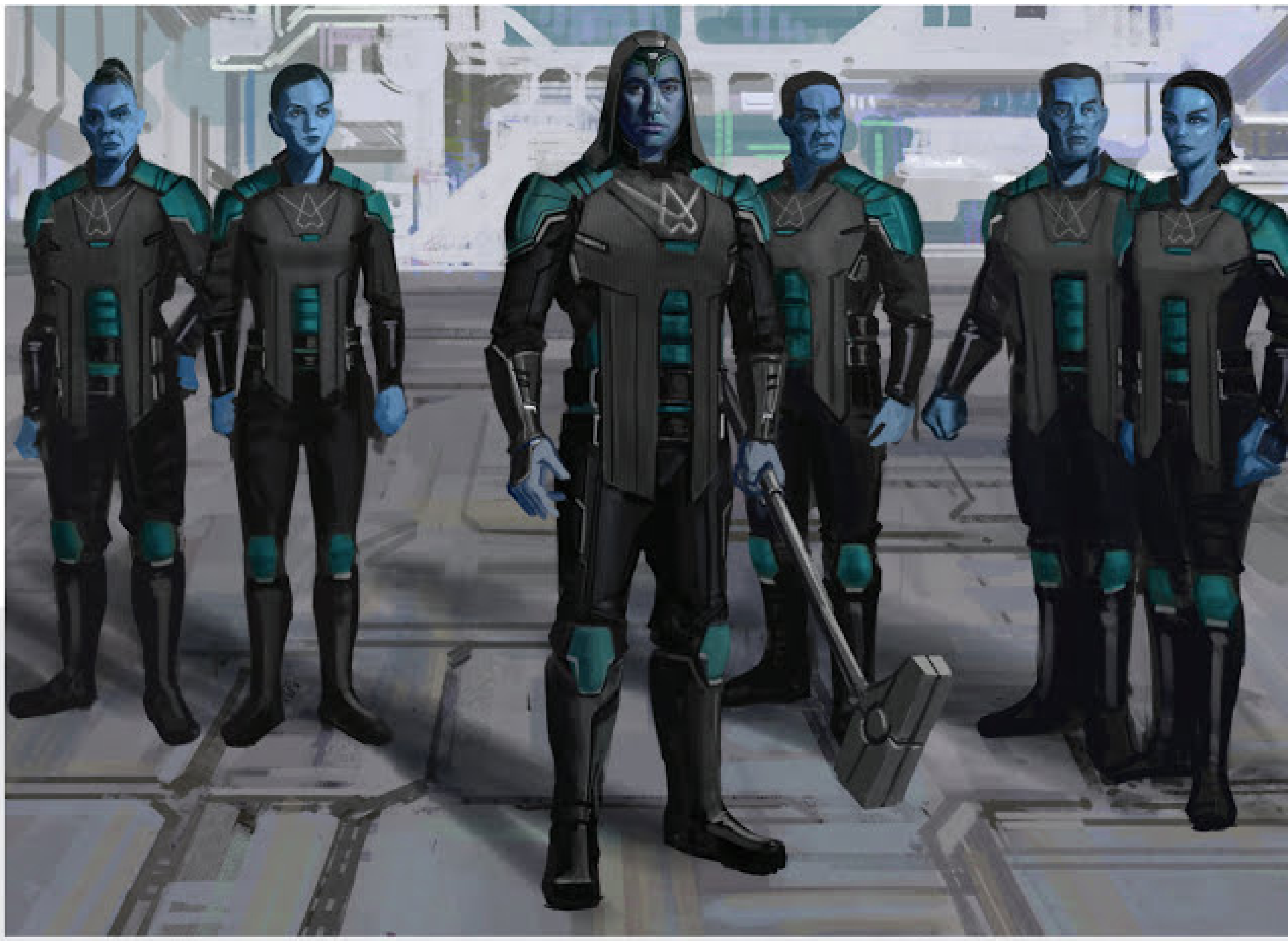




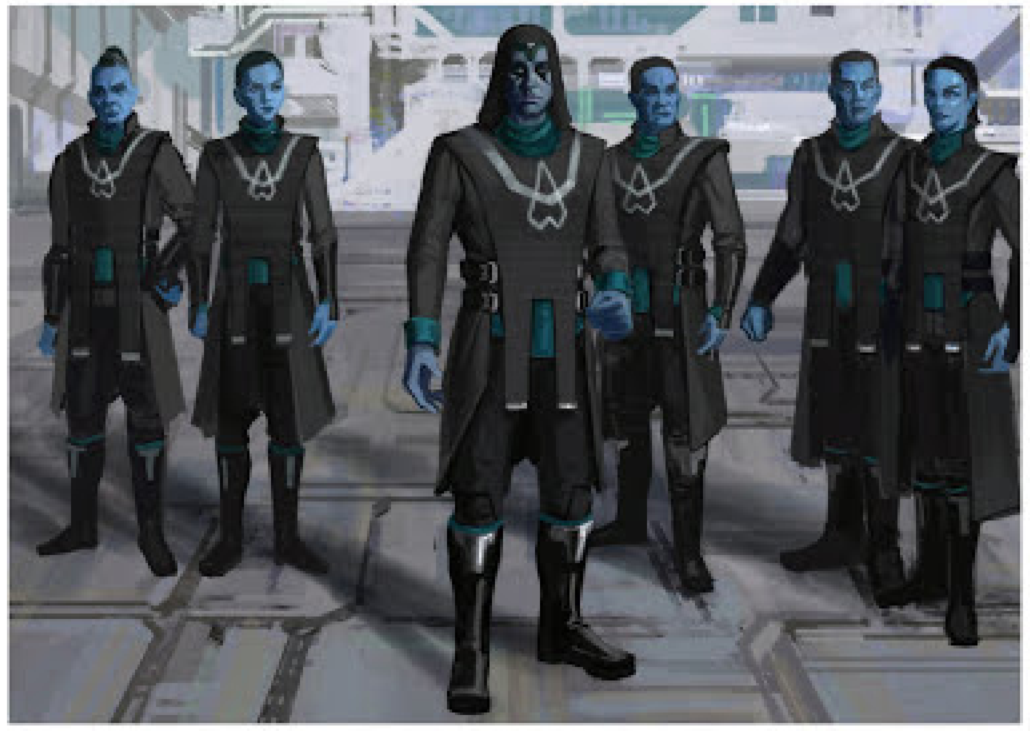


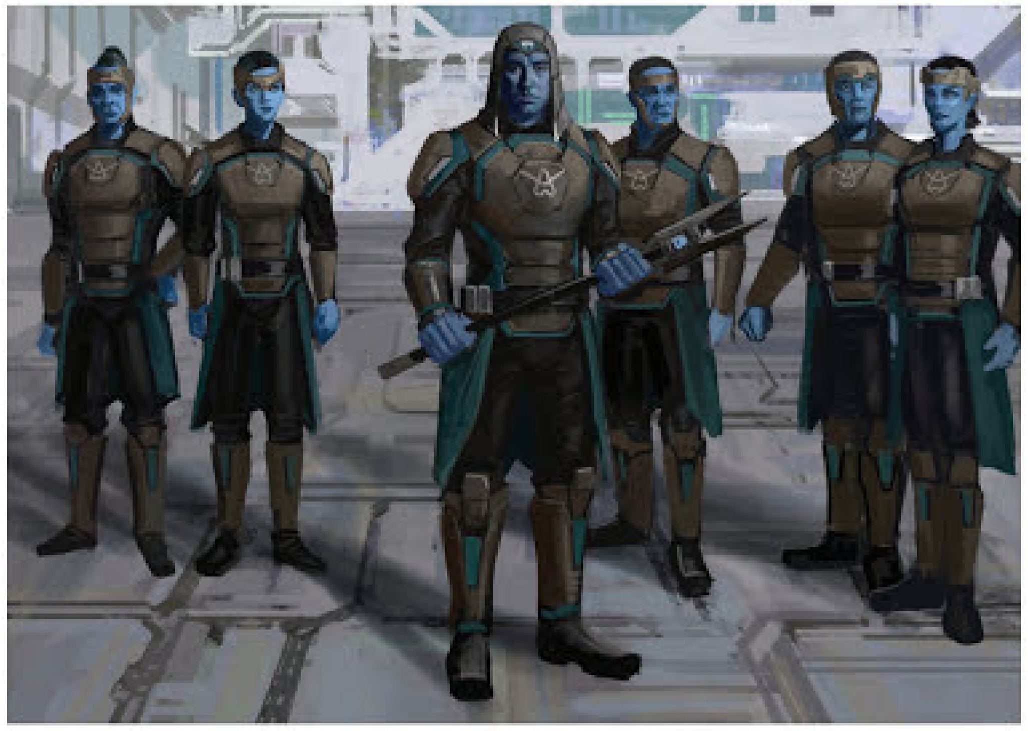
FRANCISCO

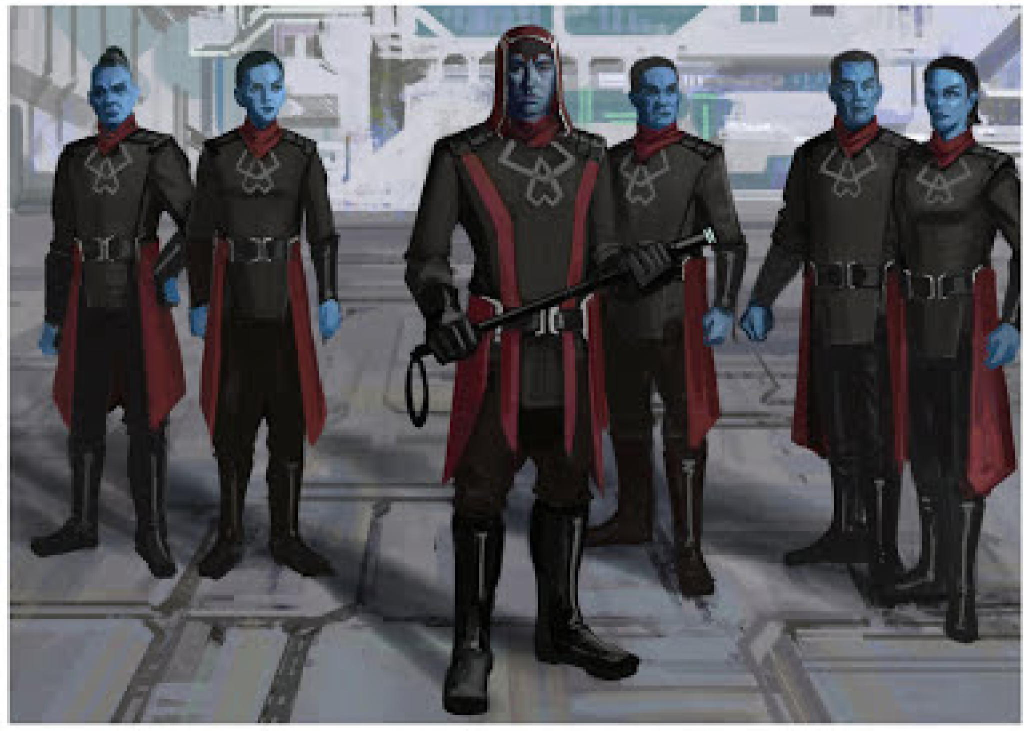




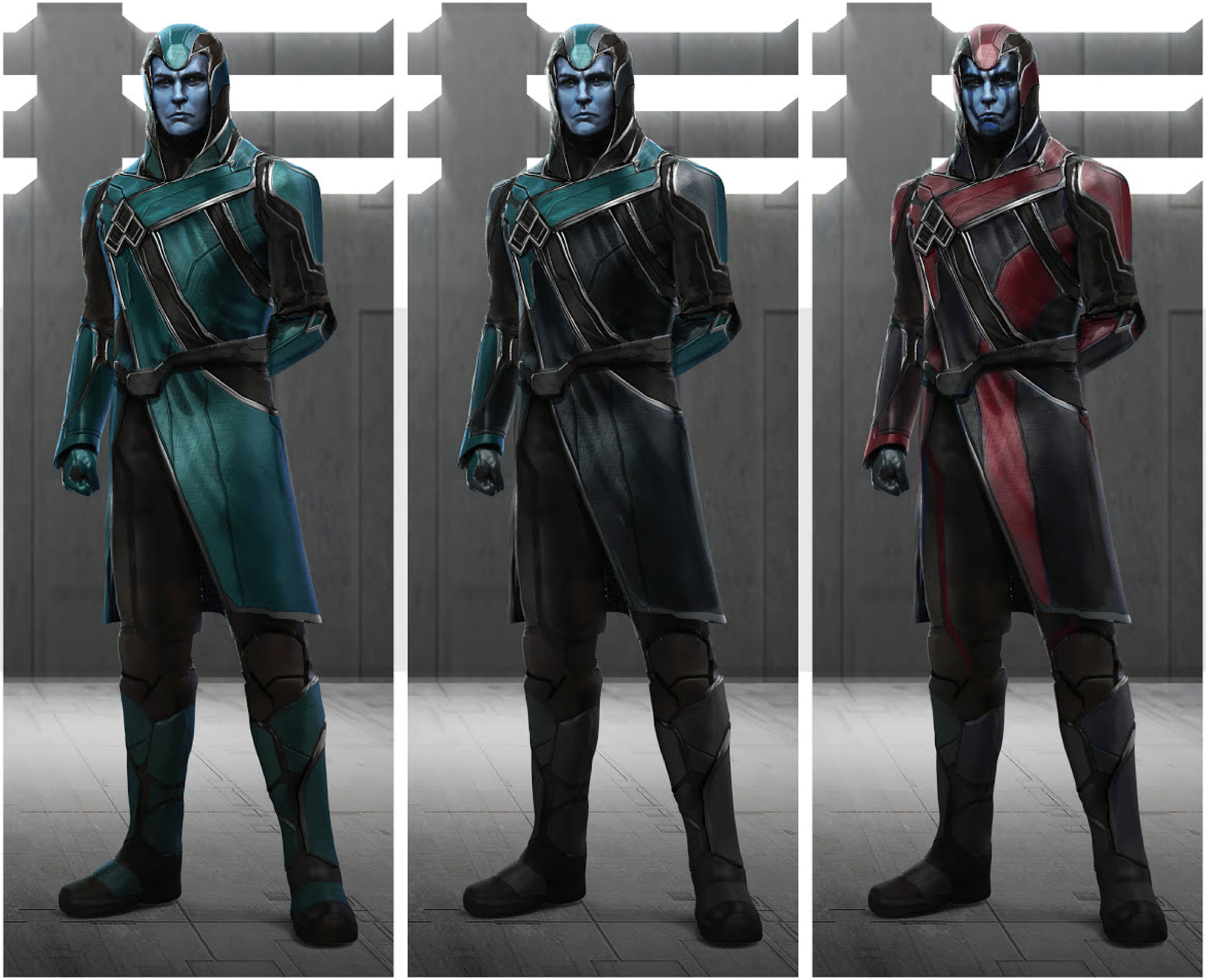
"In *Guardians*, Ronan was labeled as a religious fanatic," Sze says. "I wanted to take that idea of religion being important to him and design a costume that might have a more religious undertone or a more ceremonial look—an acolyte almost—before he became a fanatic. So this silhouette of the hood, I think, was important to keep. I was trying to combine his religious devotion even at this point with the fact that he is a military officer and in charge of a squad. So it was interesting to kind of blend those two ideas together while also still being mindful of what he looked like in *Guardians of the Galaxy*."



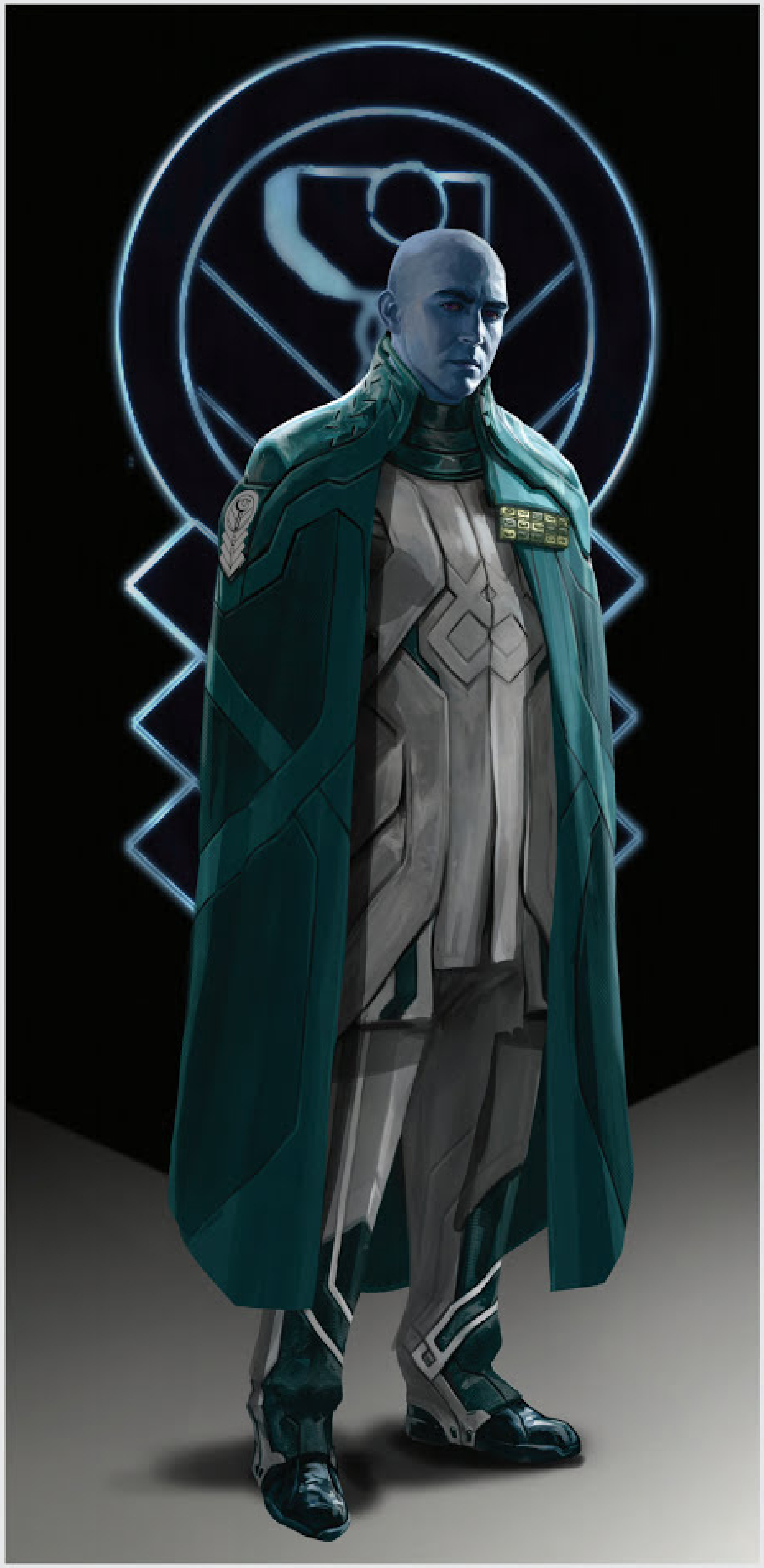


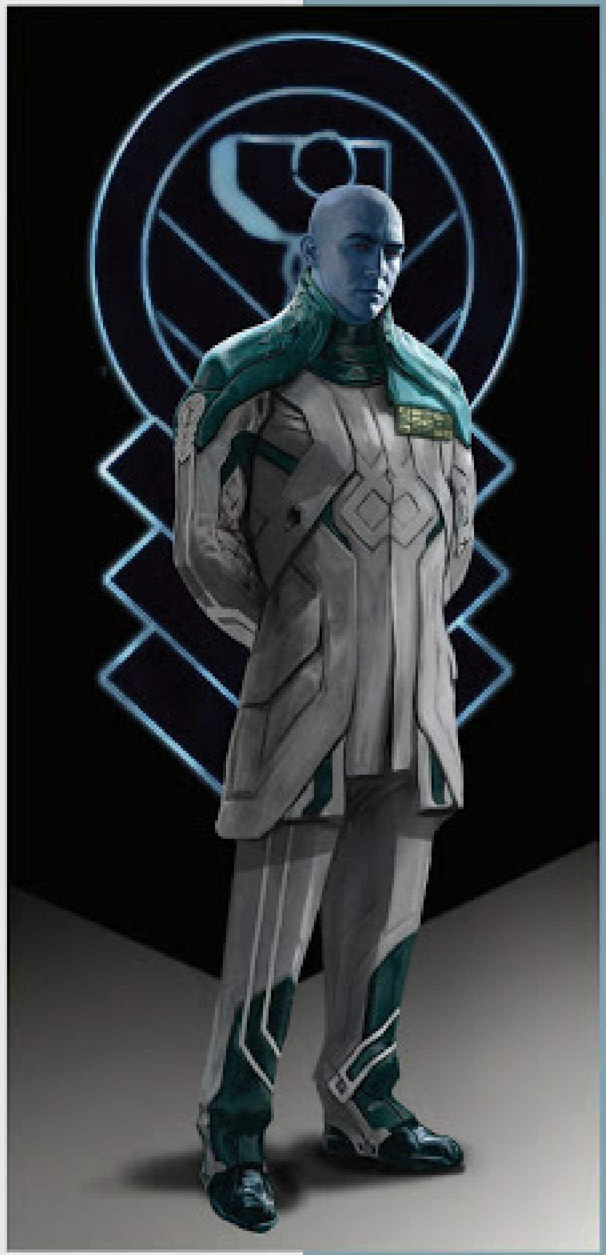


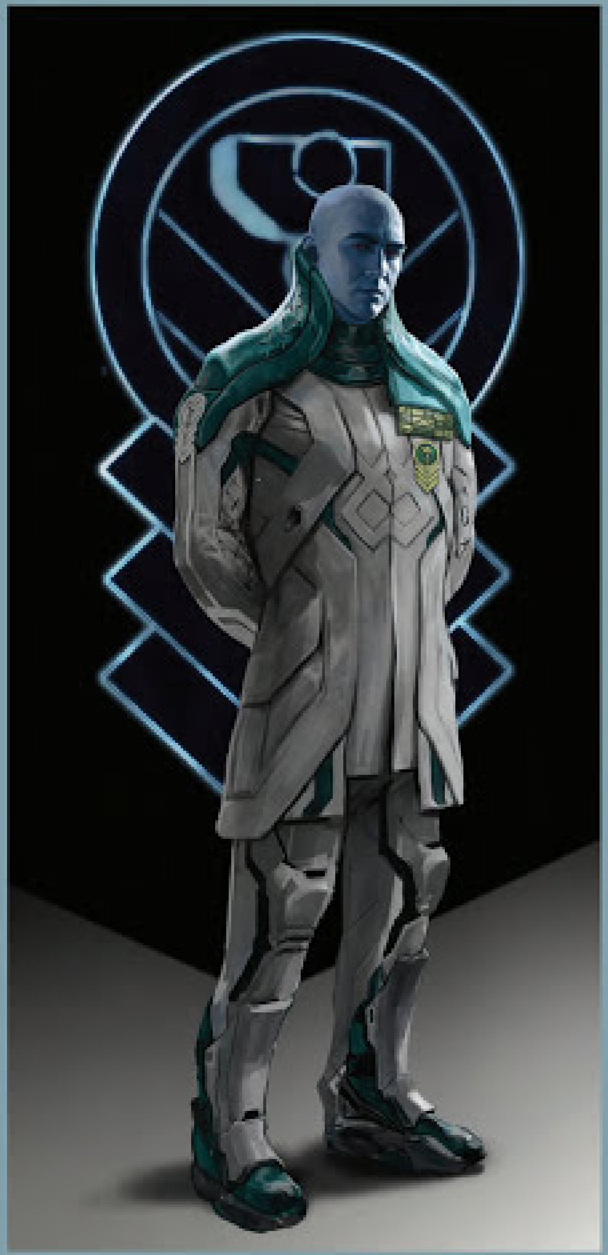
SZE

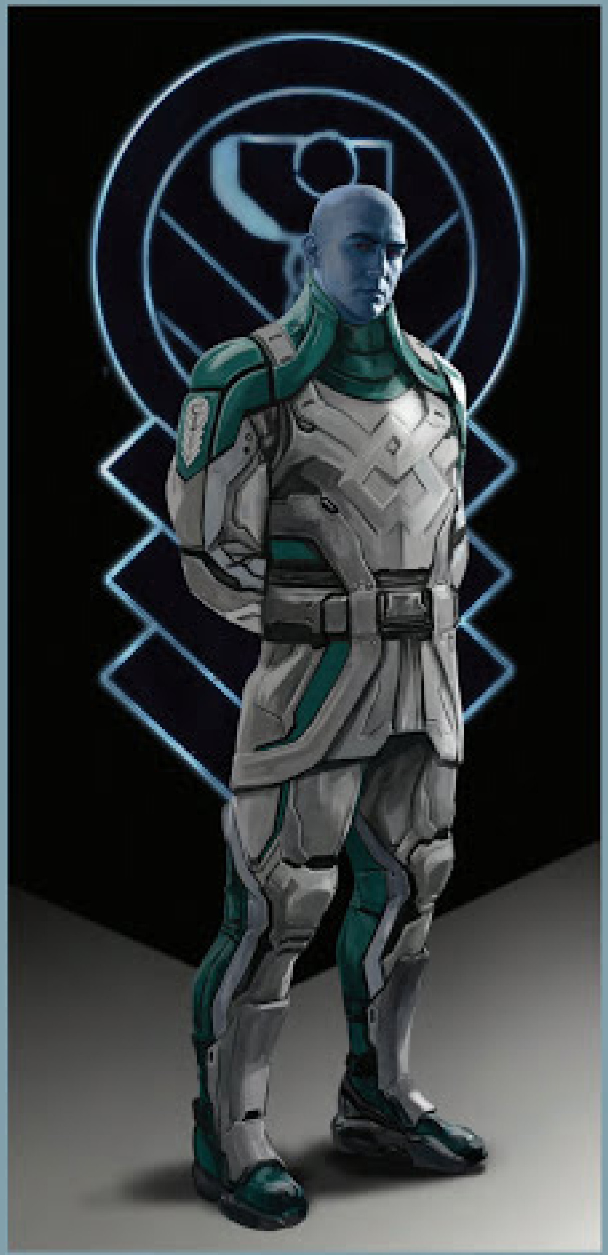


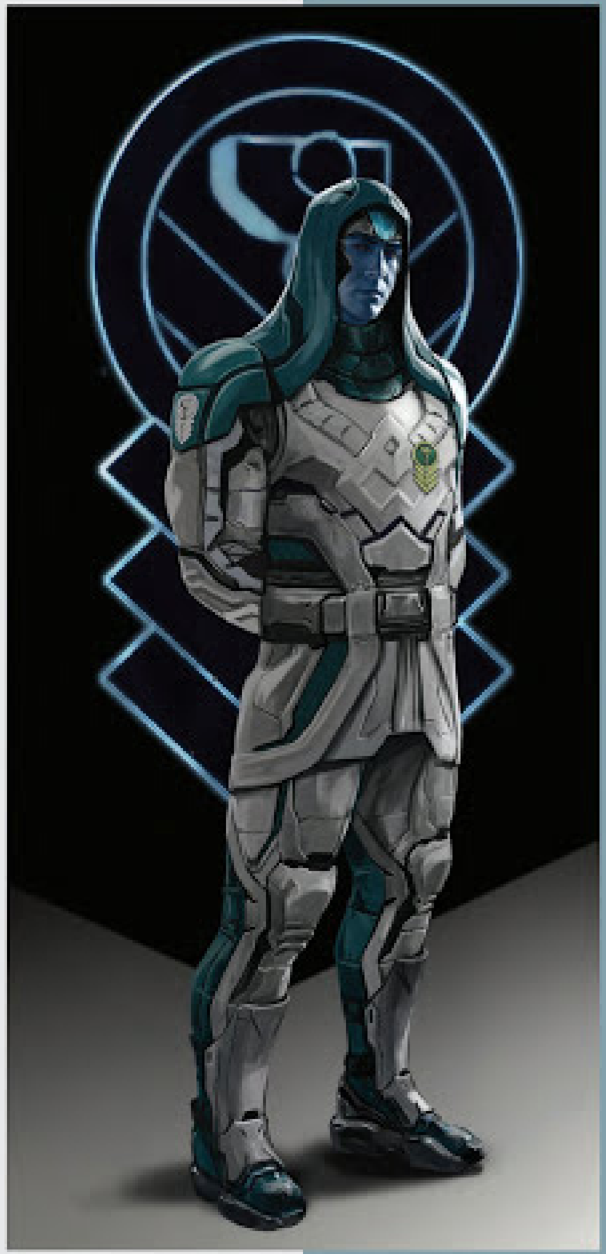
JOYNER

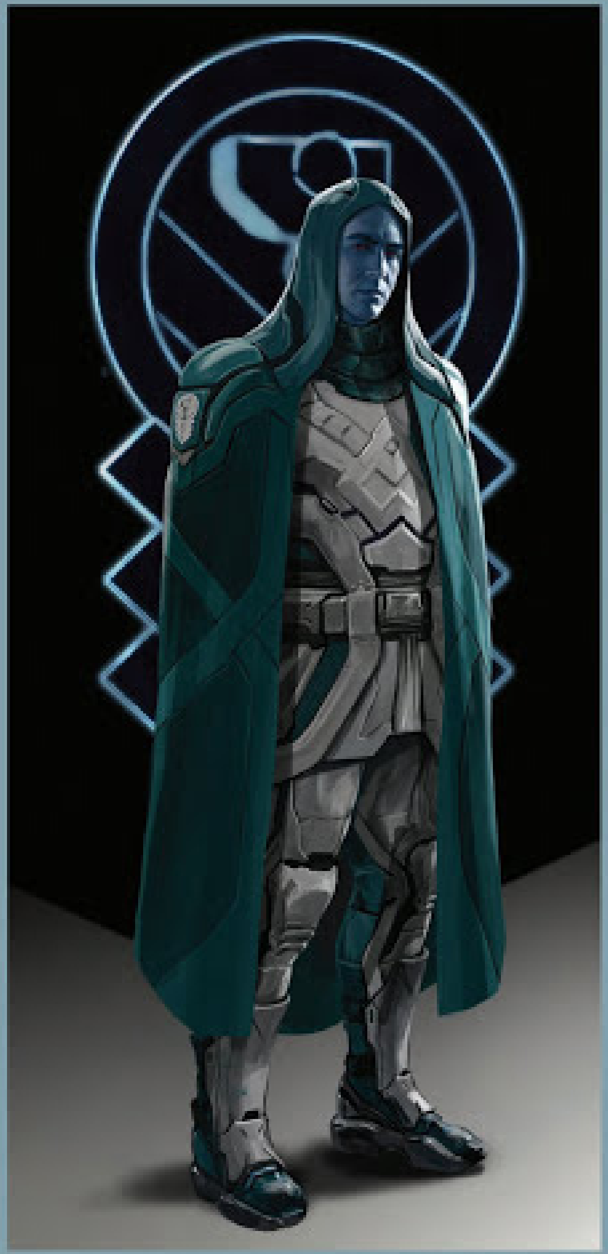


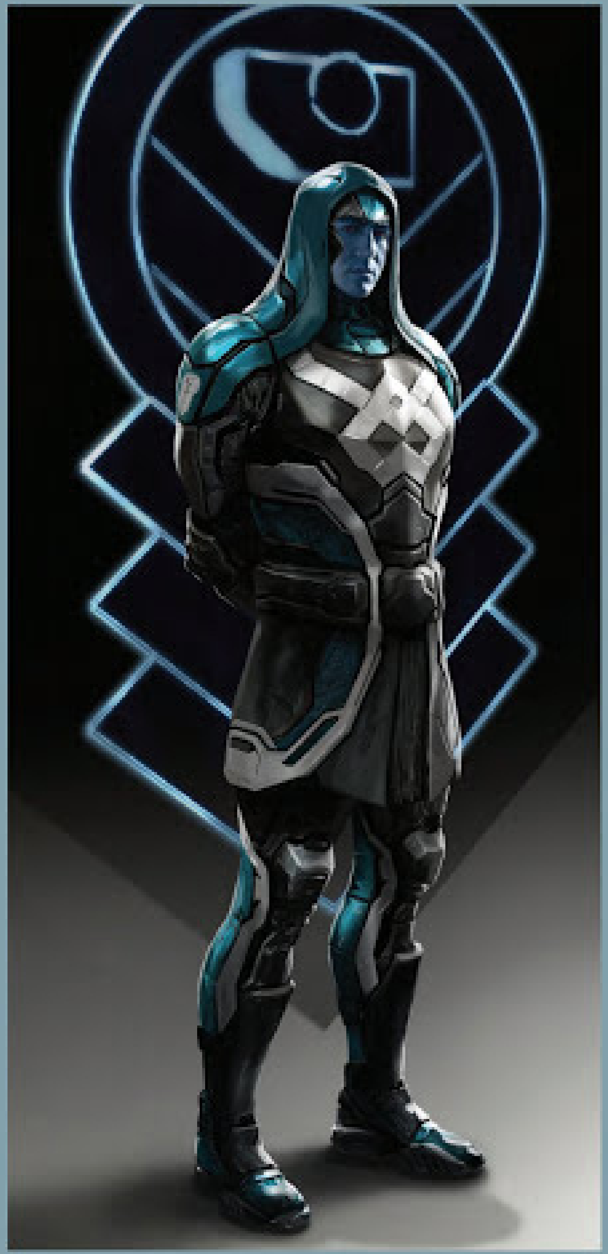




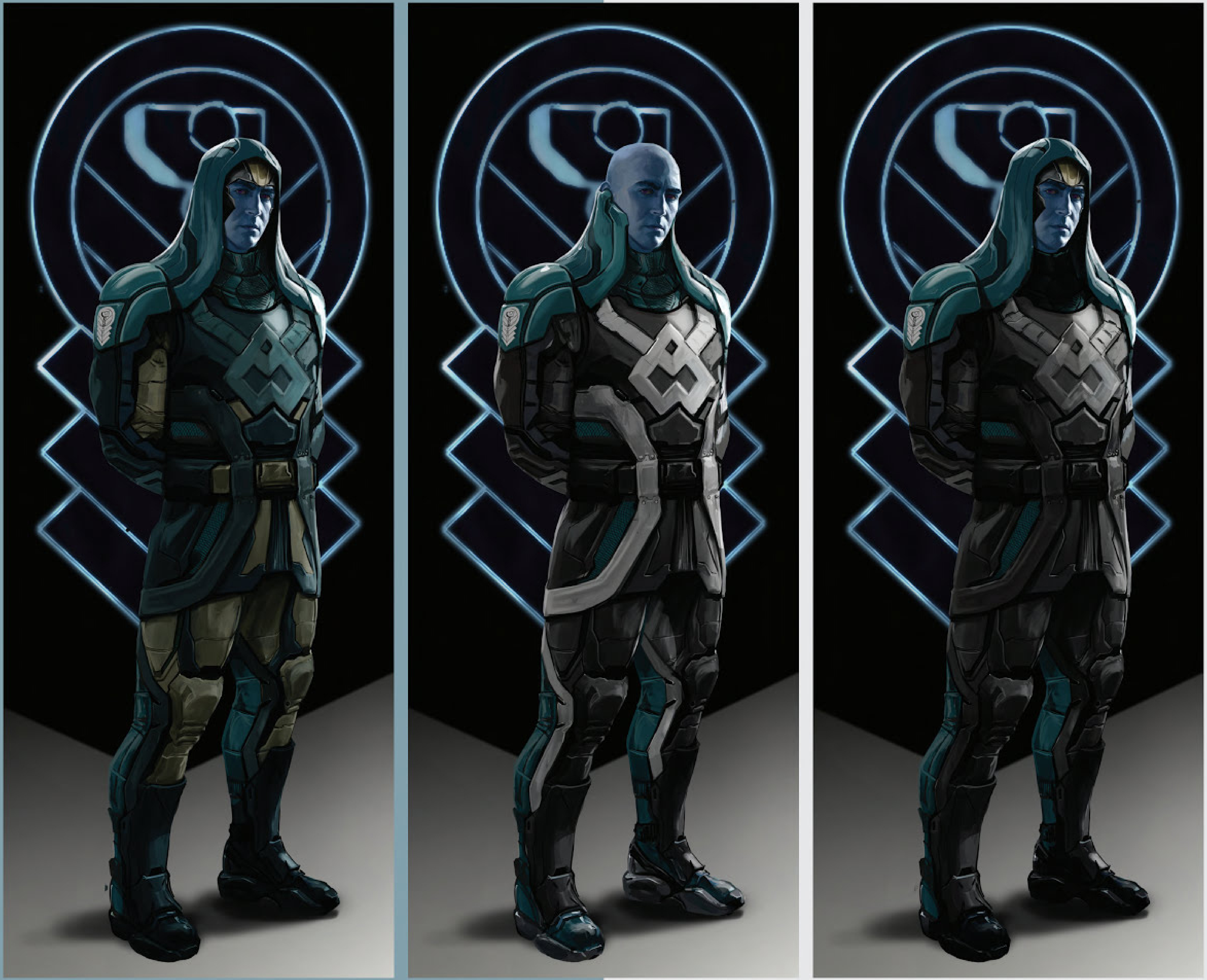




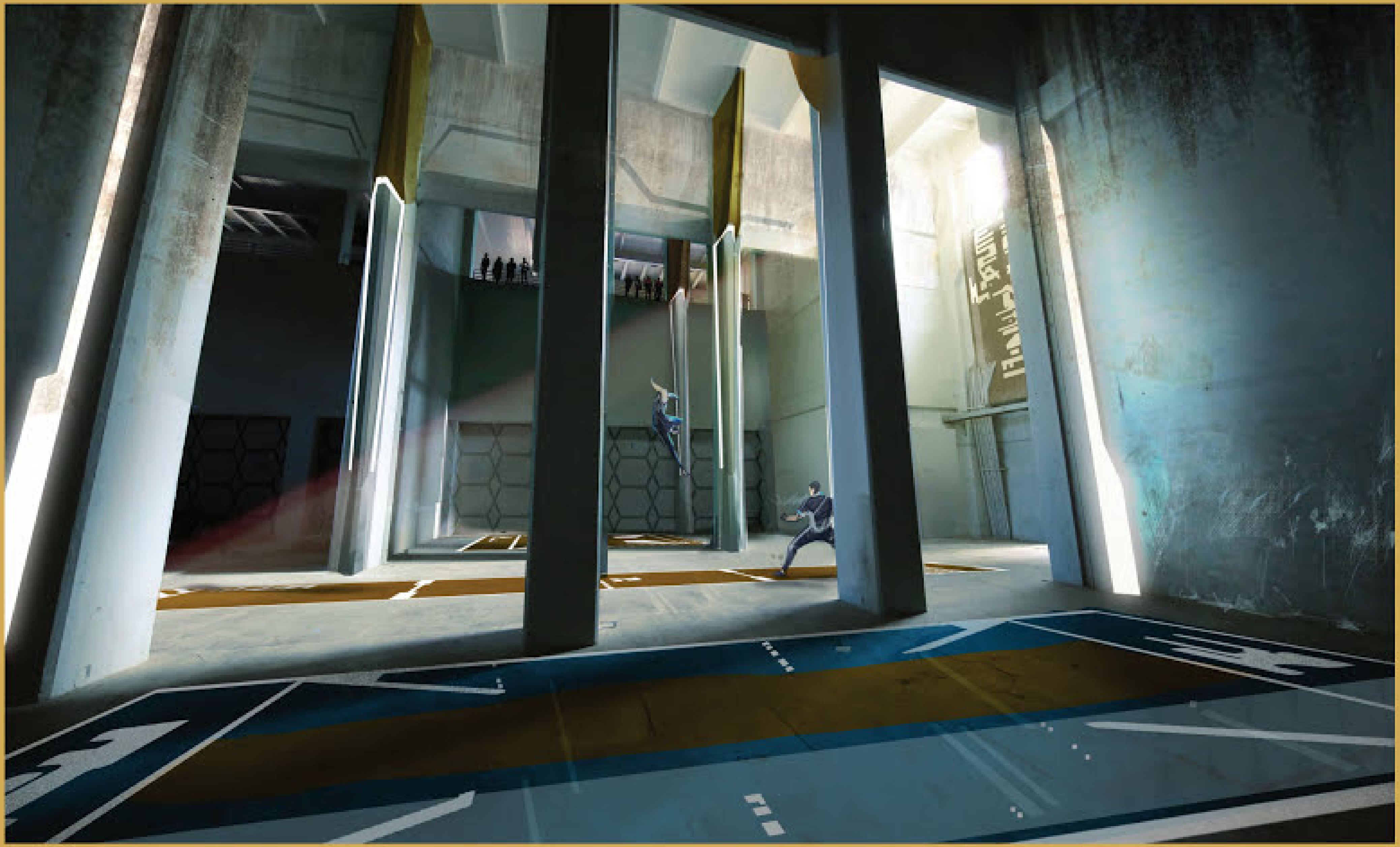


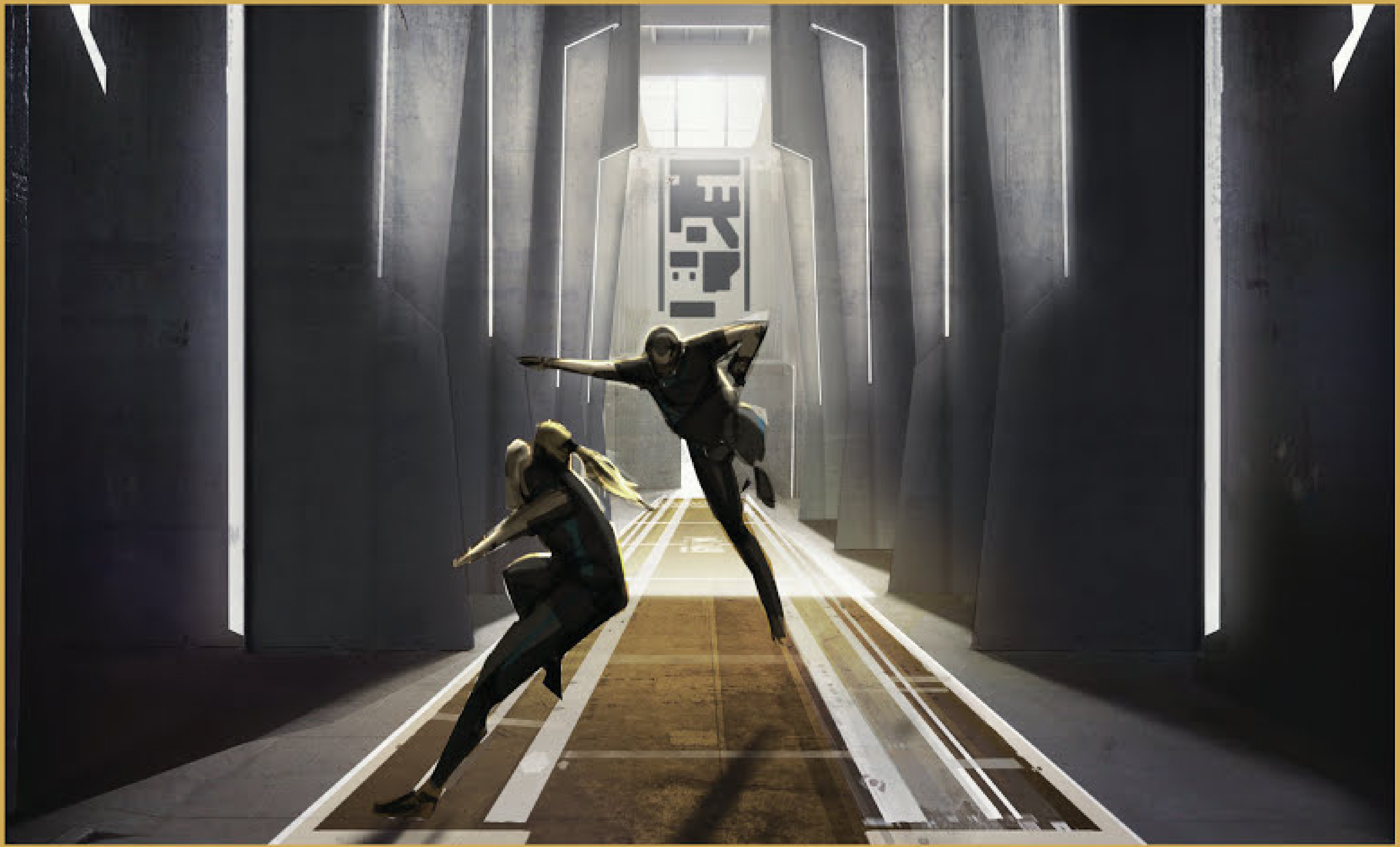


BRICLOT



BRICLOT

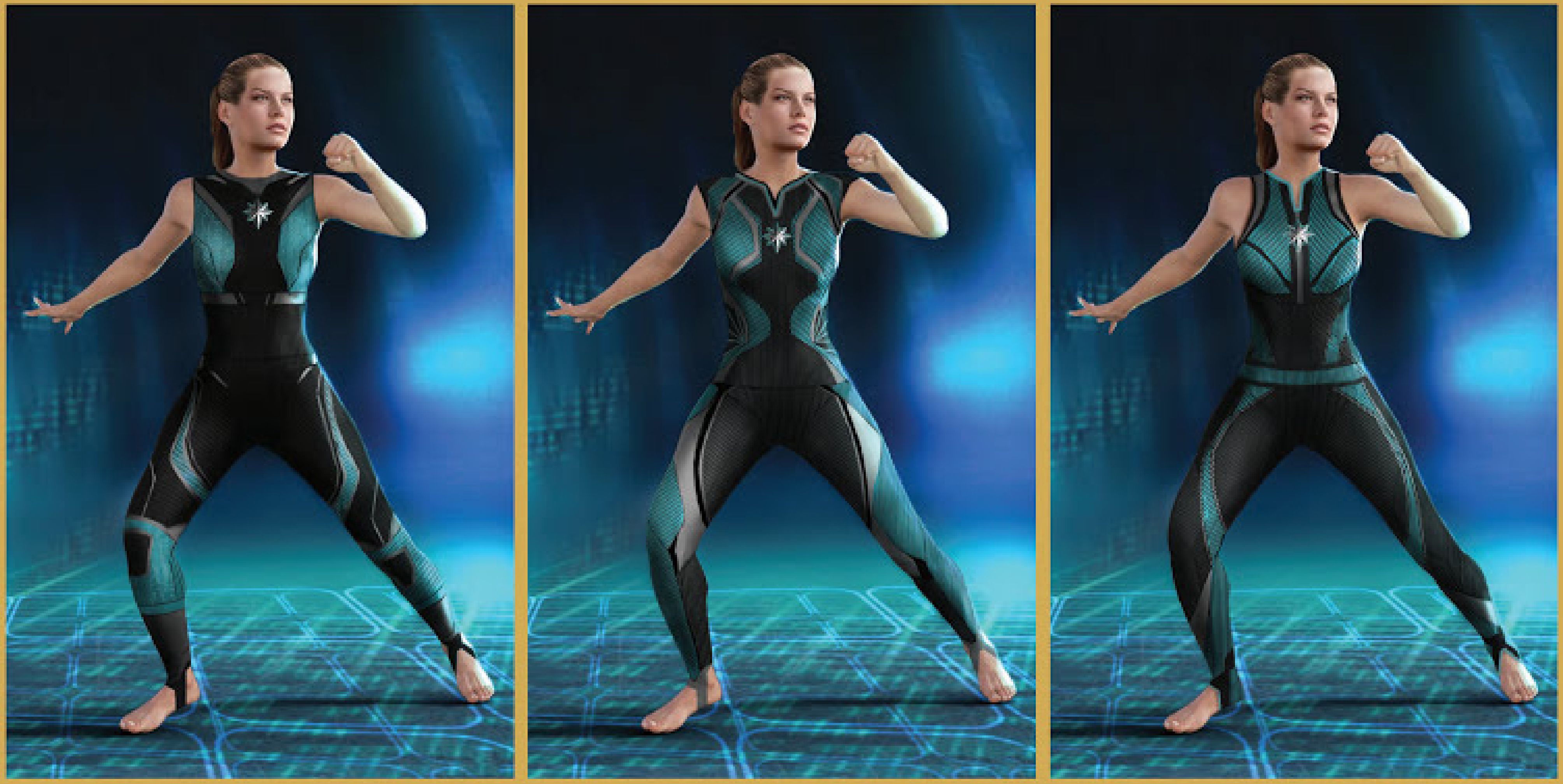


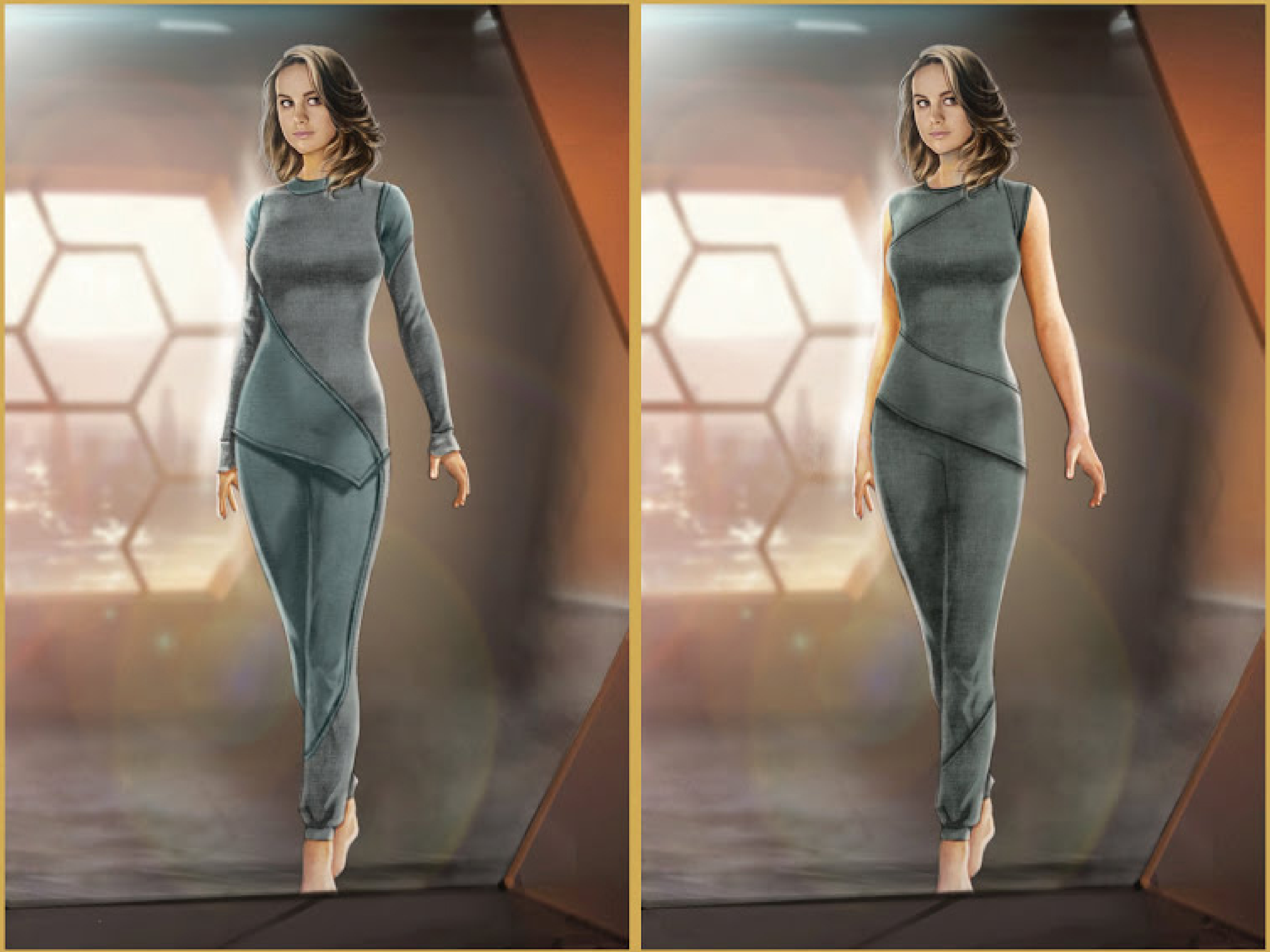


Vers may be strong, but she's still learning to fine-tune her abilities with the help of her mentor, Yon-Rogg. "The idea was that it's a local gym that Yon-Rogg's been going to since he was a kid," Andy Nicholson says. "It's way on the bottom of lower Hala. It's not really part of the Starforce above. The idea was it was kind of like a 'Rocky learns to fight' boxing club, but the Kree version of that. It's his place. It's where he's been going forever, and that's where he and Vers train."

Special Halan exercise gear was designed for Vers and Yon-Rogg's training sequence. "The objective for Sanja [Milkovic Hays] and me for this uniform was to allow the characters a full range of movement for sparring while keeping the consistent fashion language of the Hala world," Costumes Illustrator Christian Cordella says. "Sanja and I decided to use a spiral design element to represent the closure of the jacket, yet inverted to emphasize the difference between Yon-Rogg's and Vers'. The purpose was to create an otherworldly appearance while maintaining our expectations of what a martial-arts uniform should represent."

◀ **CARPIO & BOURDIN**

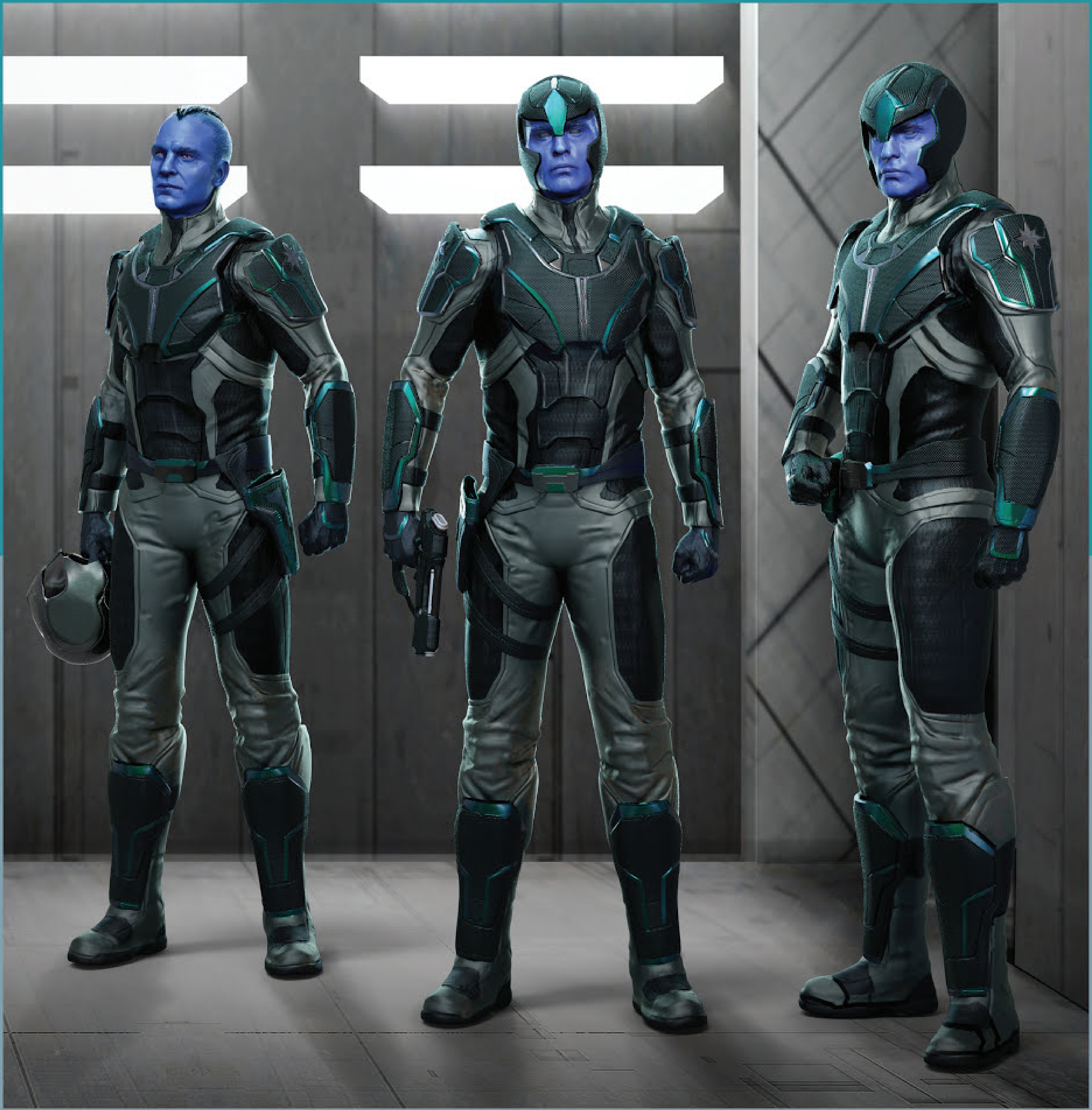




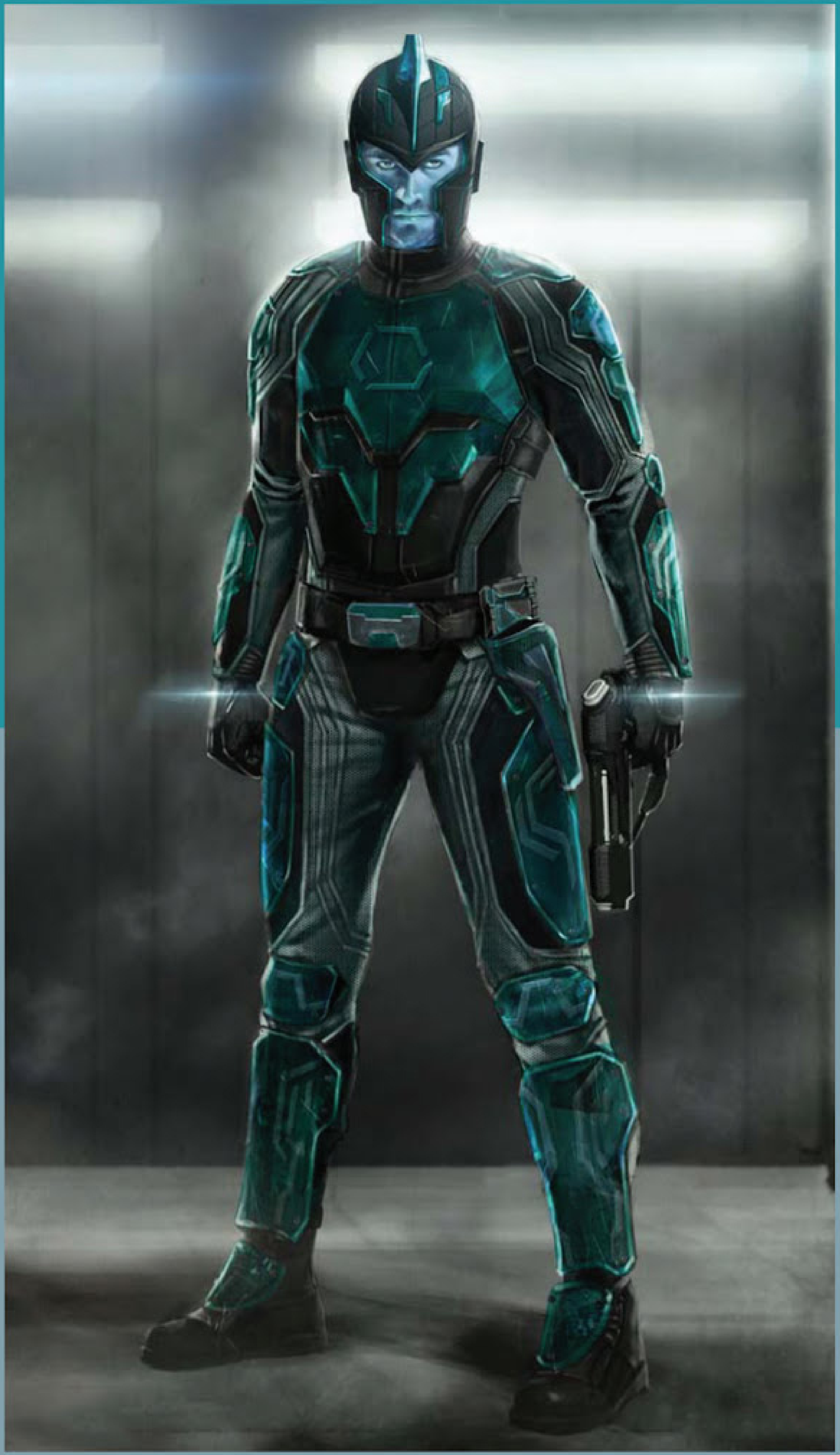
◄ **CAMPBELL** ▲ TOP **BOUTTE JR.**; BOTTOM **CORDELLA**

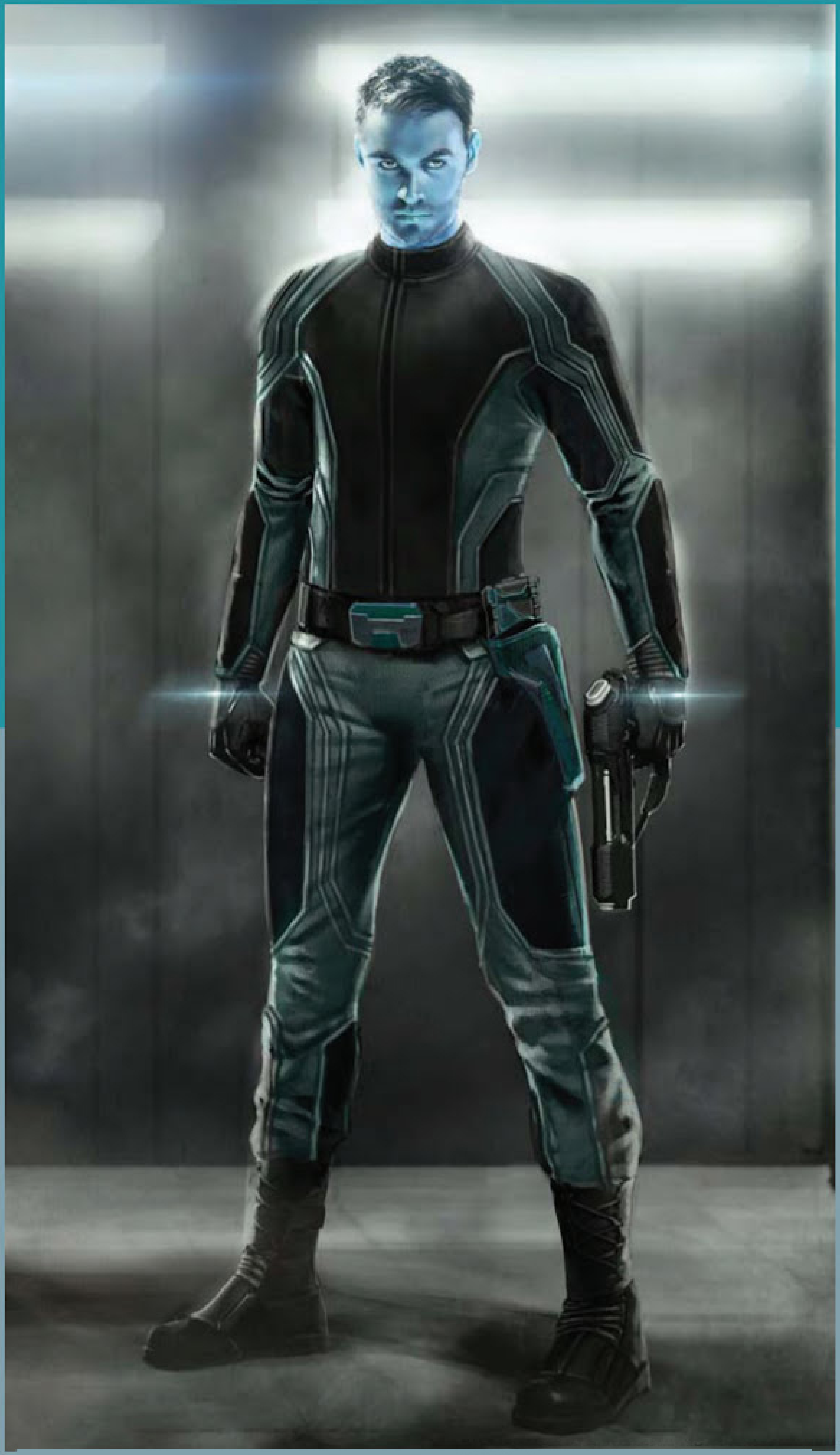
“The goal behind the Kree-soldier designs was to stay true to the original Marvel comic book concept as much as possible while staying consistent with the new design language of this movie,” Cordella says. “The concepts of the Starforce and the Kree soldiers were created contemporaneously.”

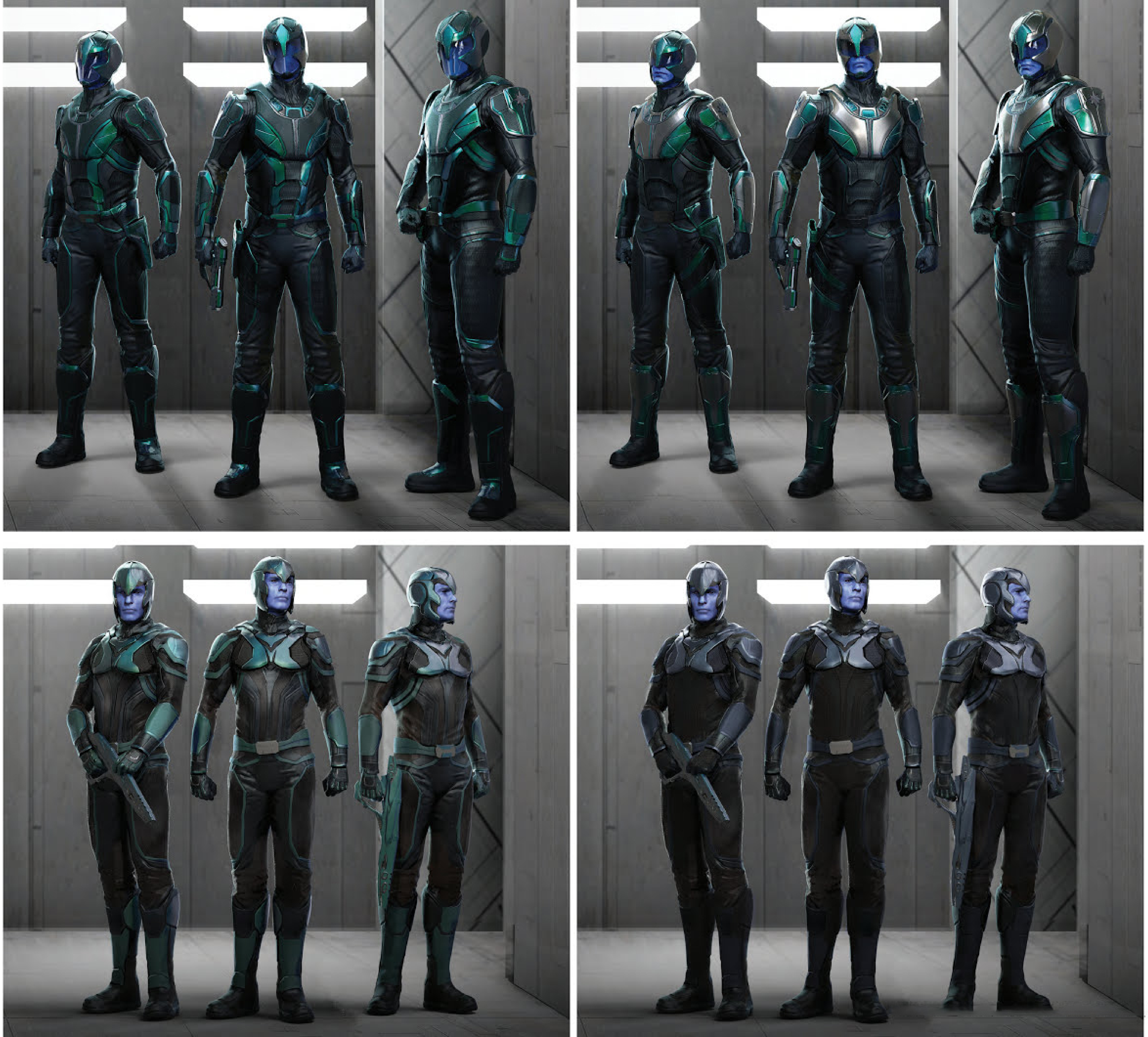
“It was fun to hear that there was going to be some generic soldiers who needed to feel like they existed in the same place,” Ian Joyner says. “We tried to keep away from the overly armored look and go a little more cloth-based. I did versions that were just helmets and then everything else was just cloth, with some minor armor pieces here or there. So maybe they got maybe helmets or shin guards. I try to keep budget in mind as well, so we did a lot that was easier to assemble and could be applied to a lot of different people and body types.”



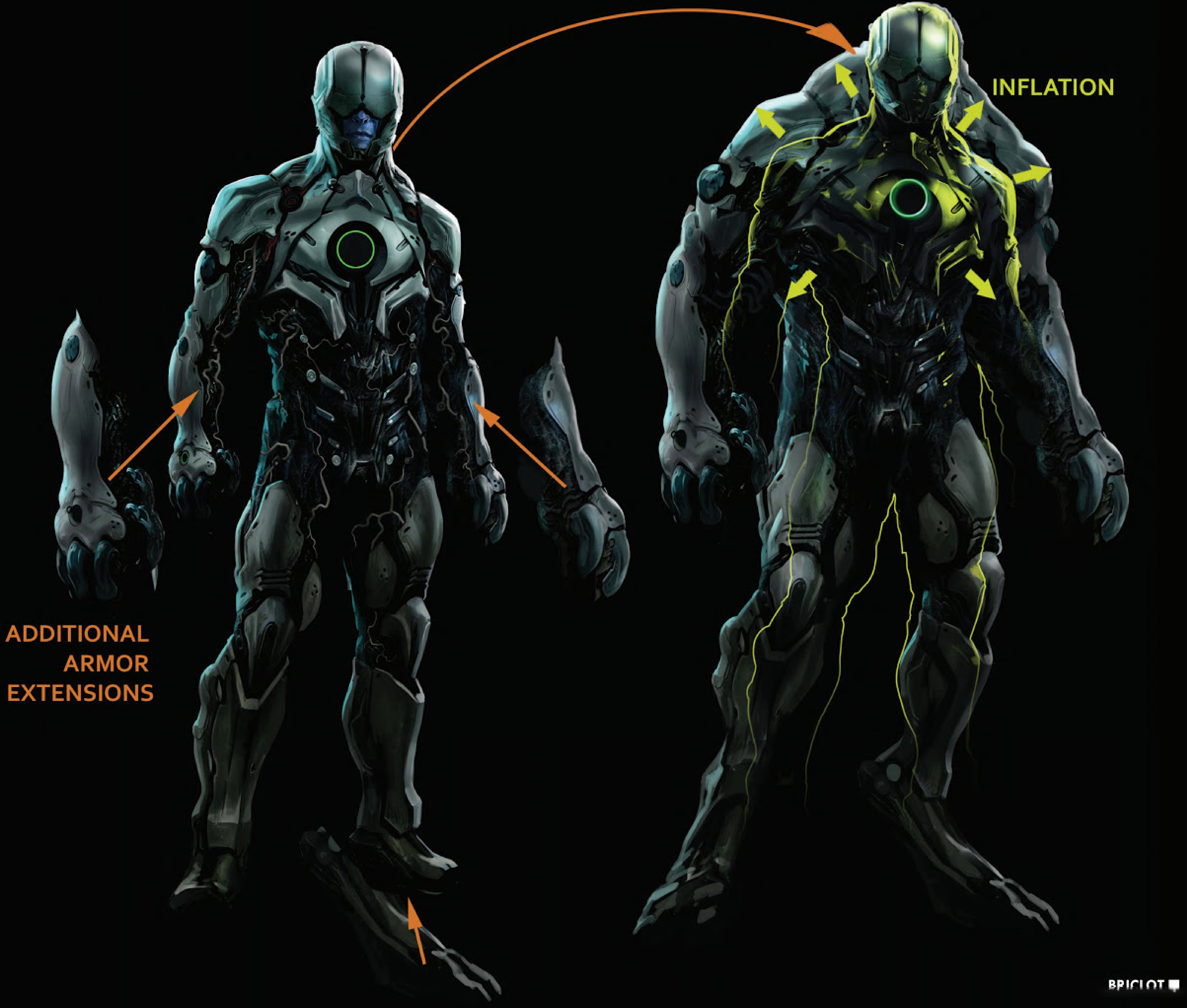
JOYNER ▲ CORDELLA ▶

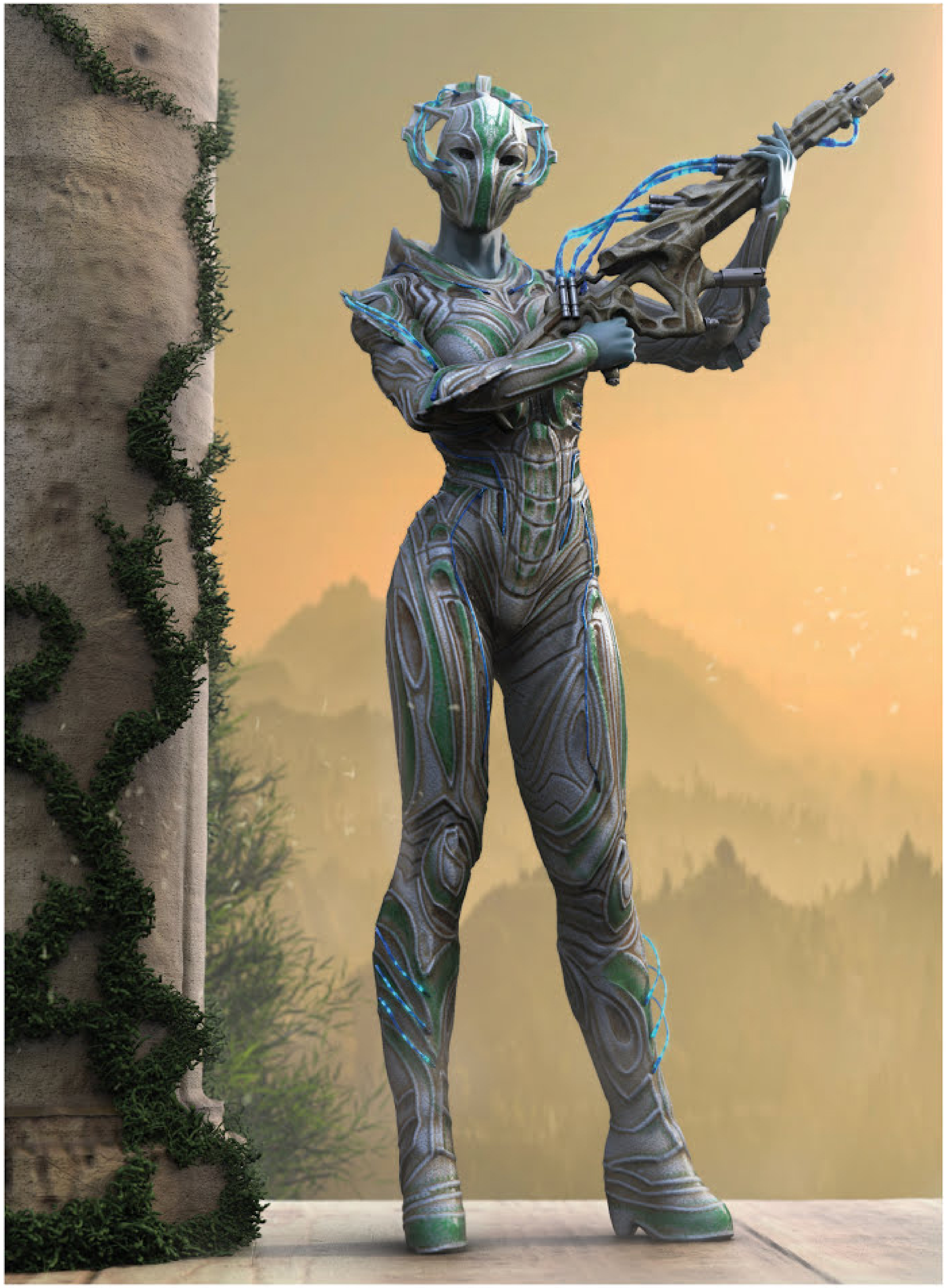


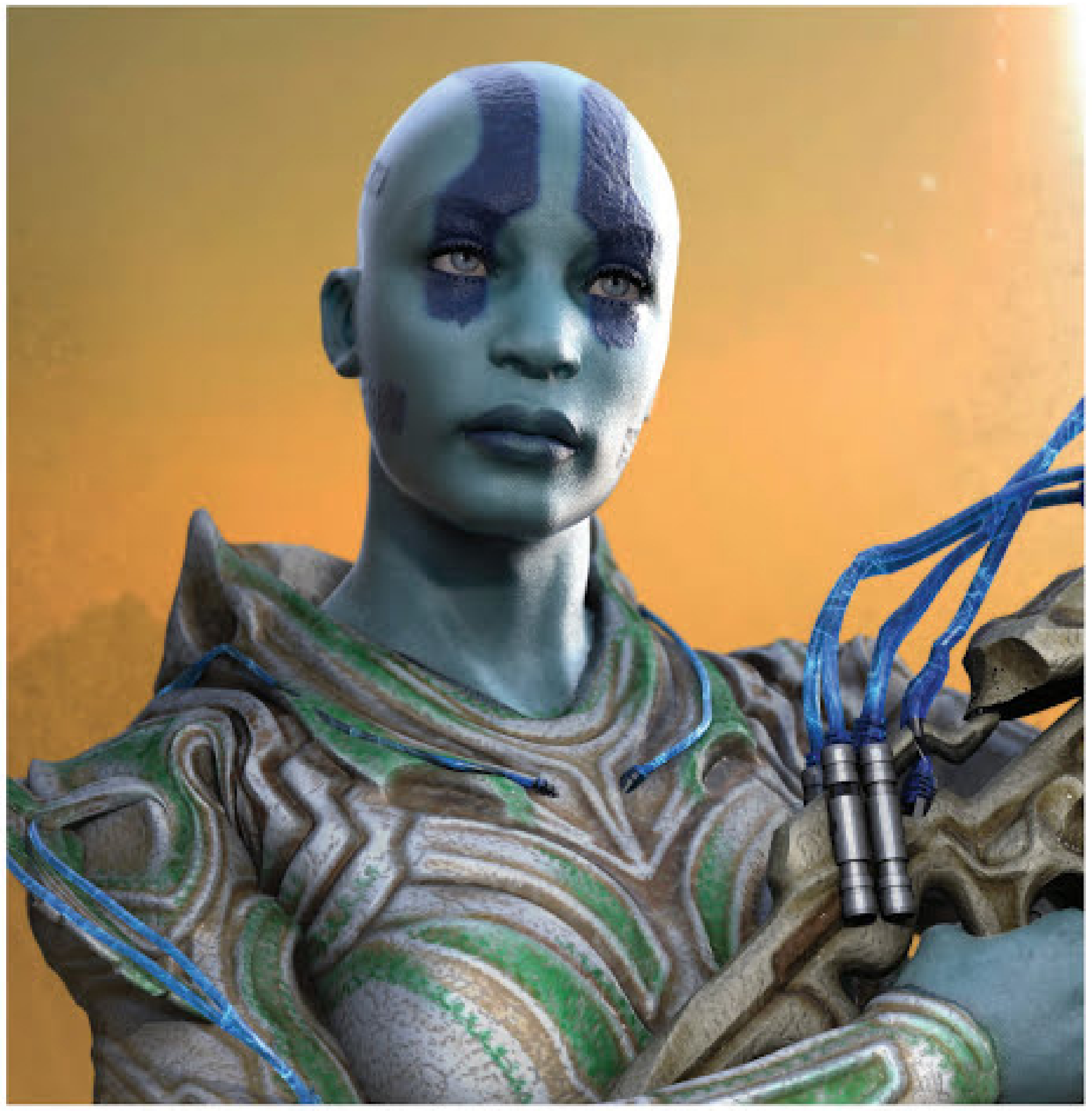




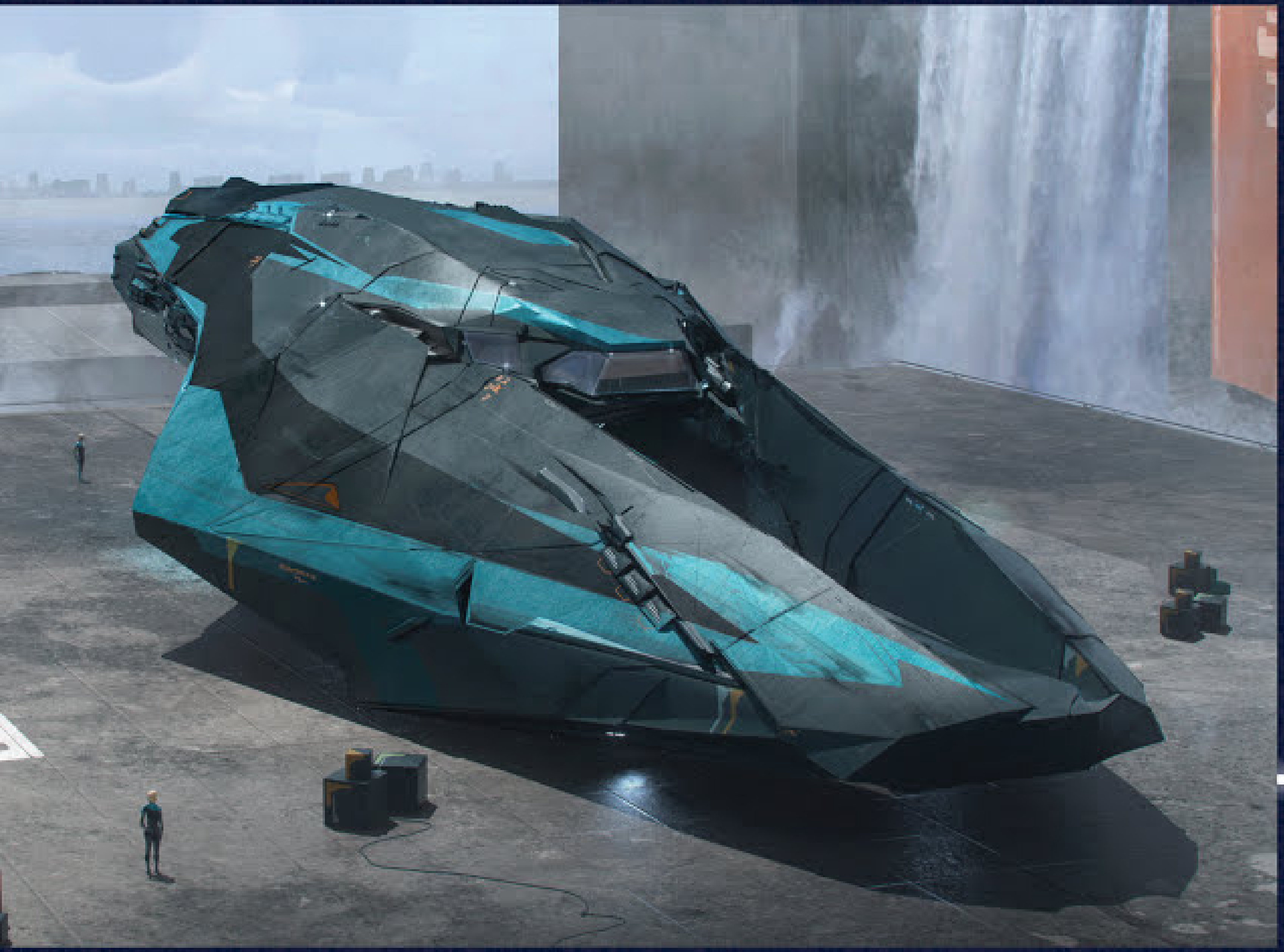
JOYNER ■

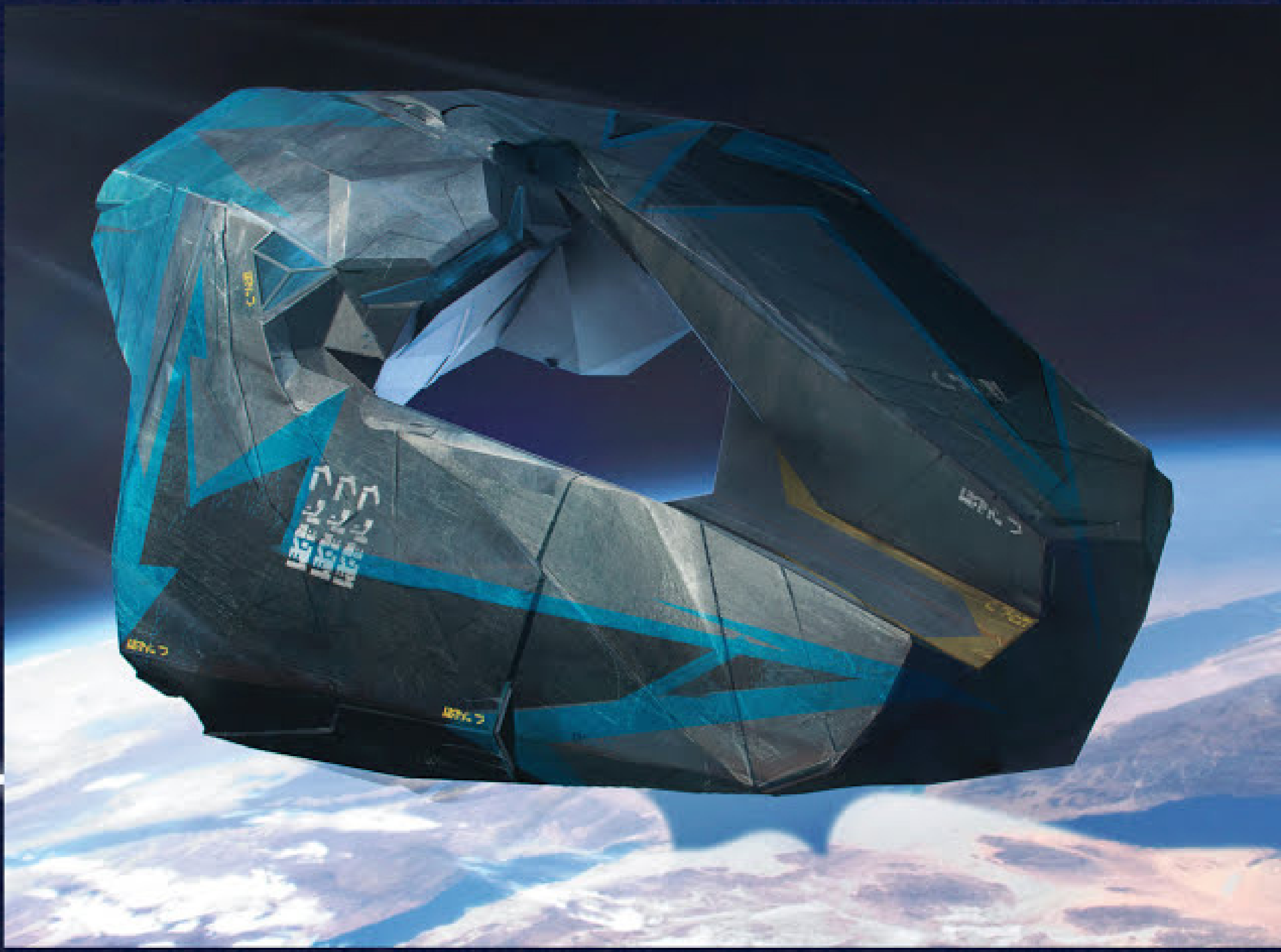

INFLATION
ADDITIONAL ARMOR EXTENSIONS
BRICLOT

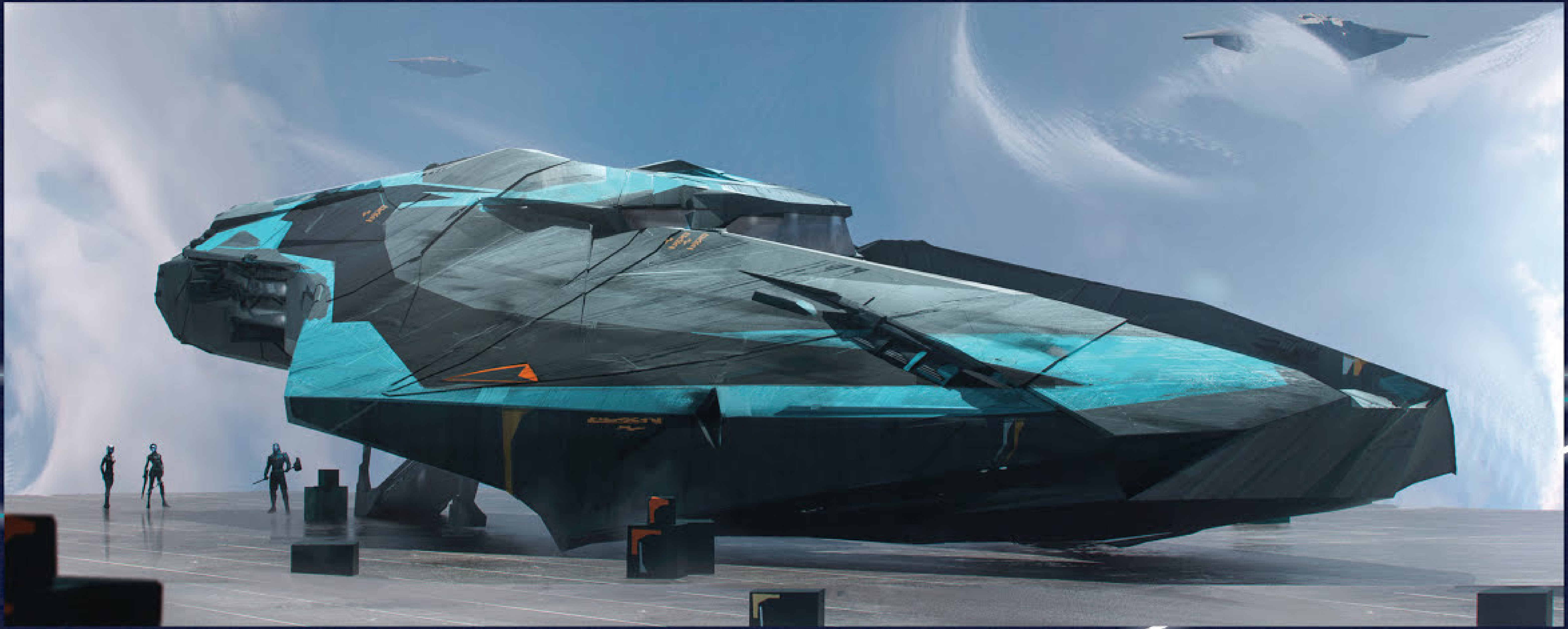




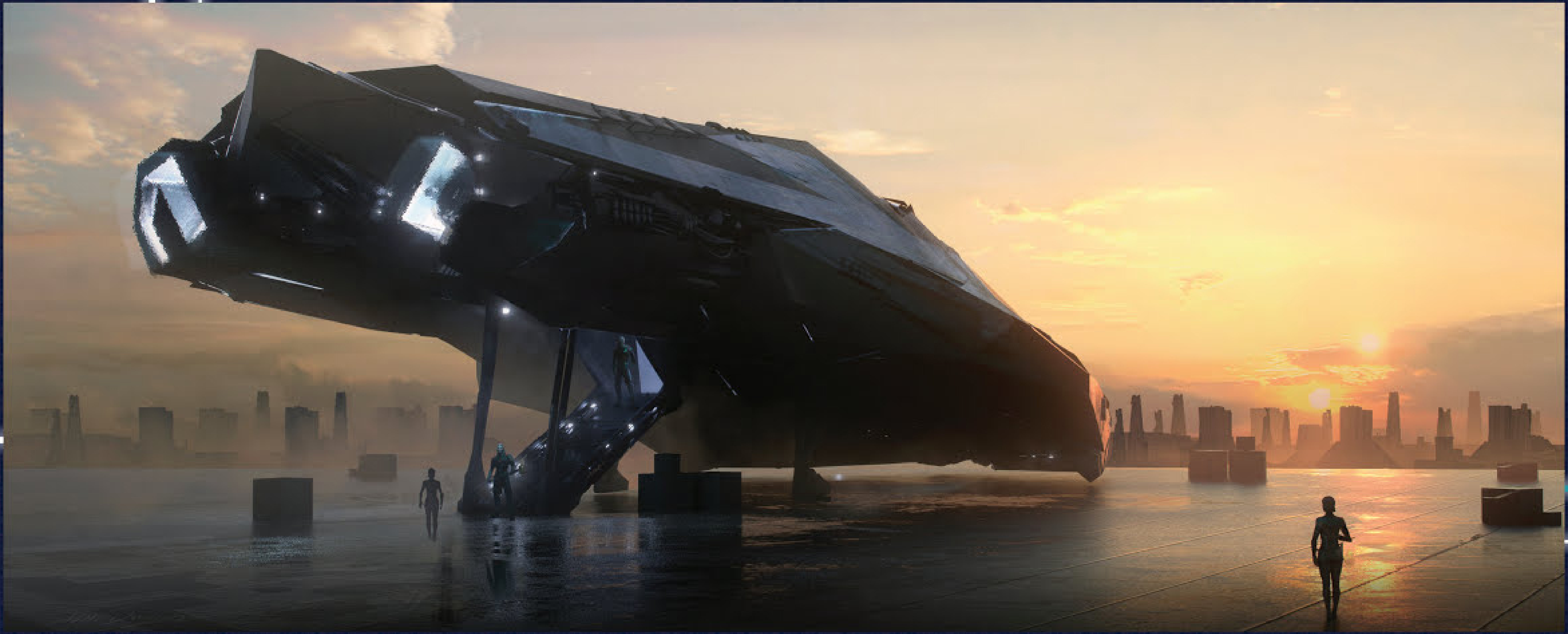
HALA



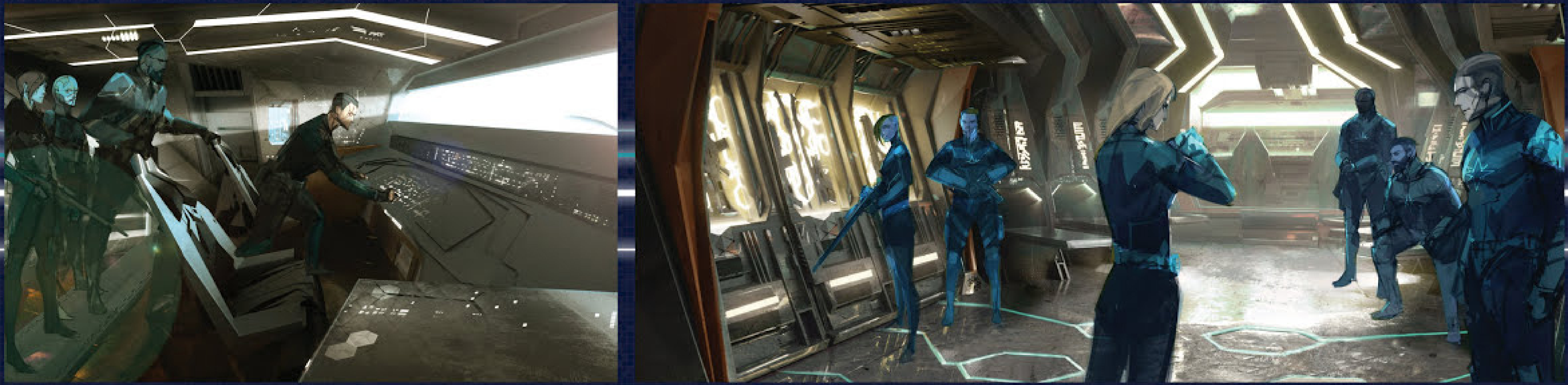




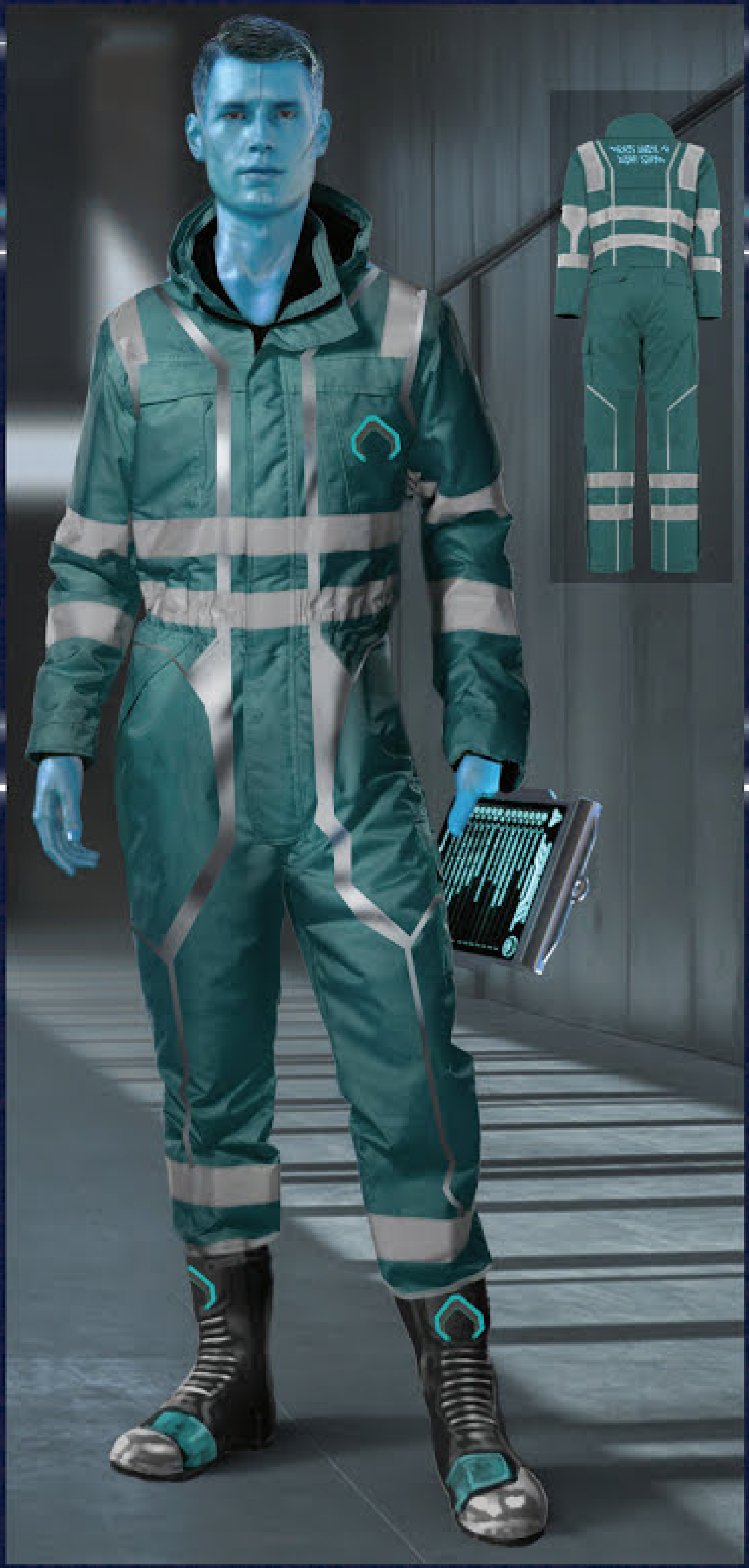
HELION



The *Helion* incorporates the same design language used on Hala. "One thing we made sure we were doing with all the Kree ships is make sure they're identifiably Kree, because quite a lot of the time they turn up without any introduction in the script, and without the introduction to the audience," Andy Nicholson says. "No one says, 'Oh look, there's some Kree fighters,' or, 'There's a Kree spaceship.' Therefore you have to start making them have identifiable notes—hence they have similar angularity to them, as well as similar color schemes."

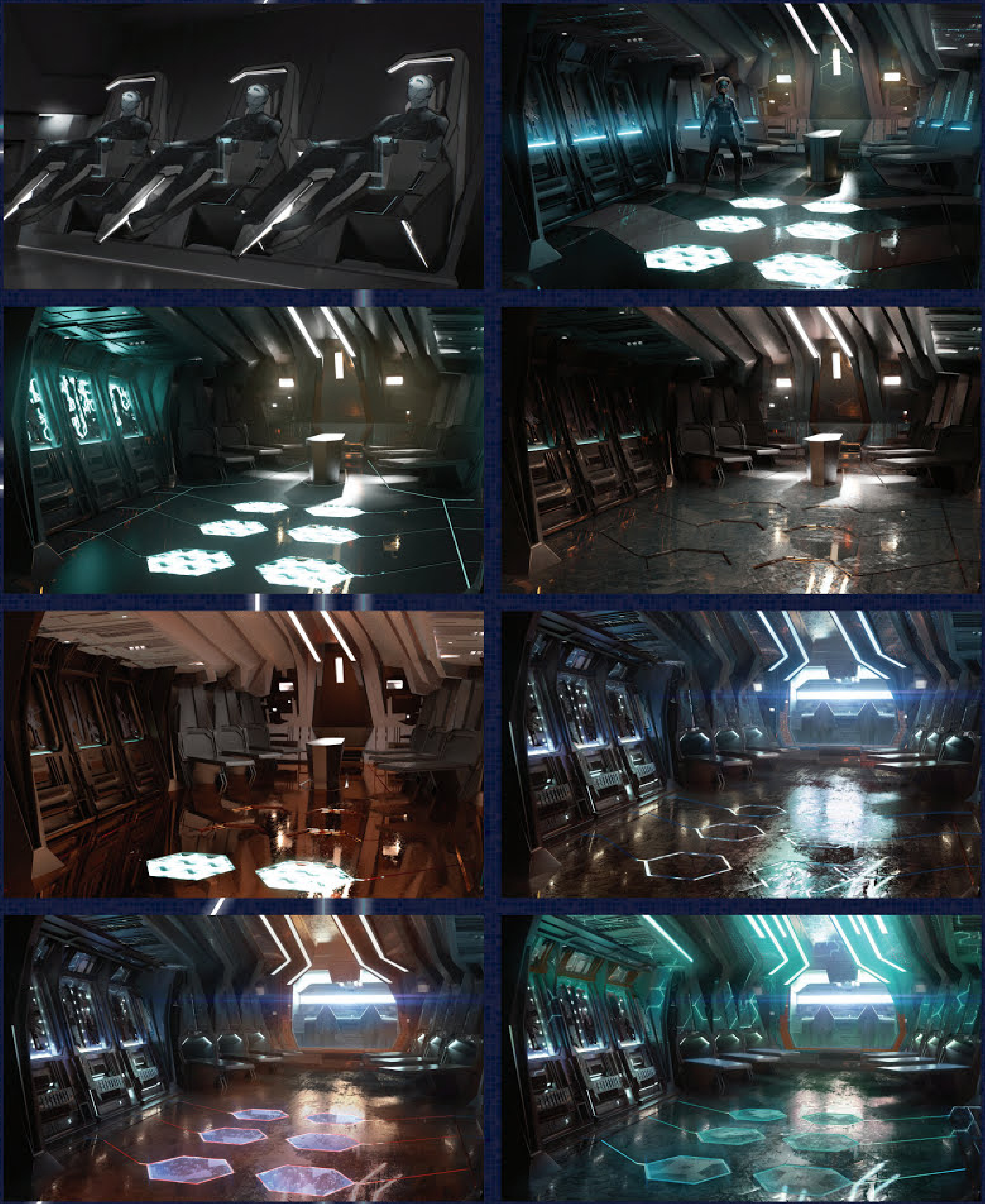


▲ TOP **DOMINGUEZ**; BOTTOM **KESLER**

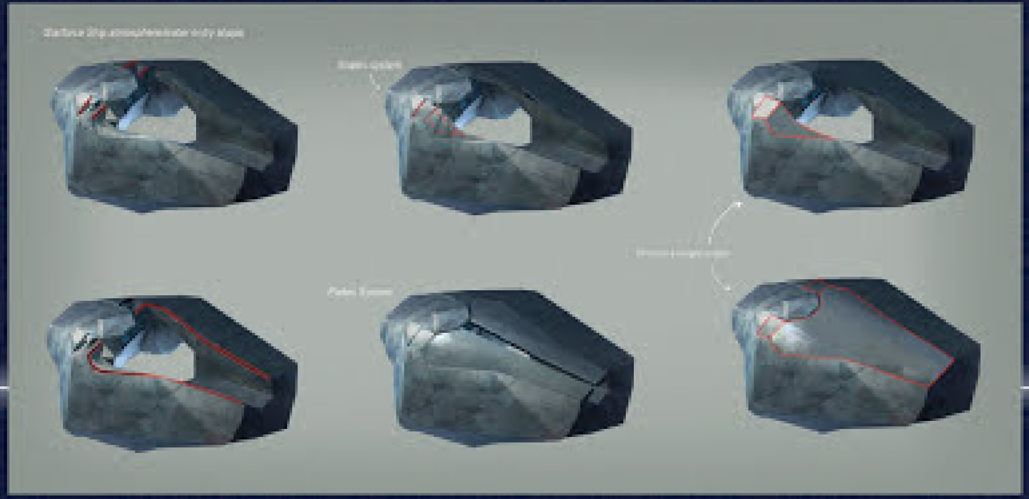


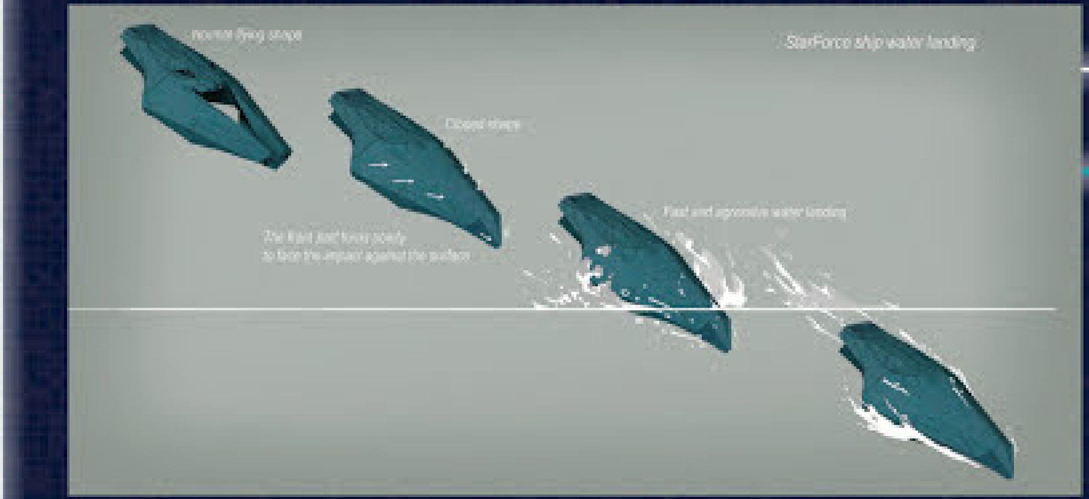
“The interior had to serve several purposes,” Nicholson says. “It was a troop carrier, it was an armory, and also it was where they can connect to the Supreme Intelligence when they’re being briefed on each mission. So it had to fulfill all of those requirements, as well as have a cockpit for communications and for flying the ship.”

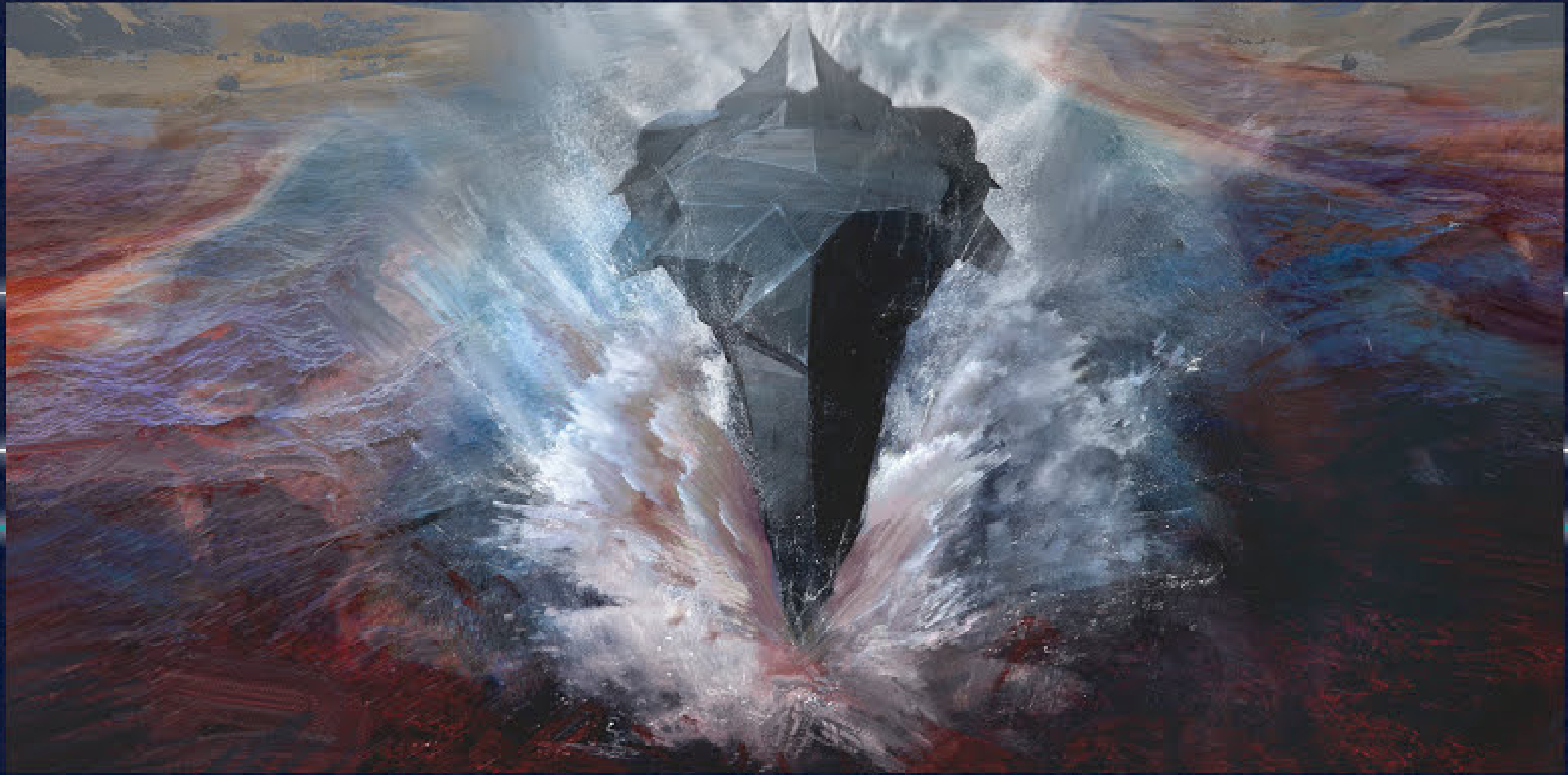
BOUTTE JR. ▲



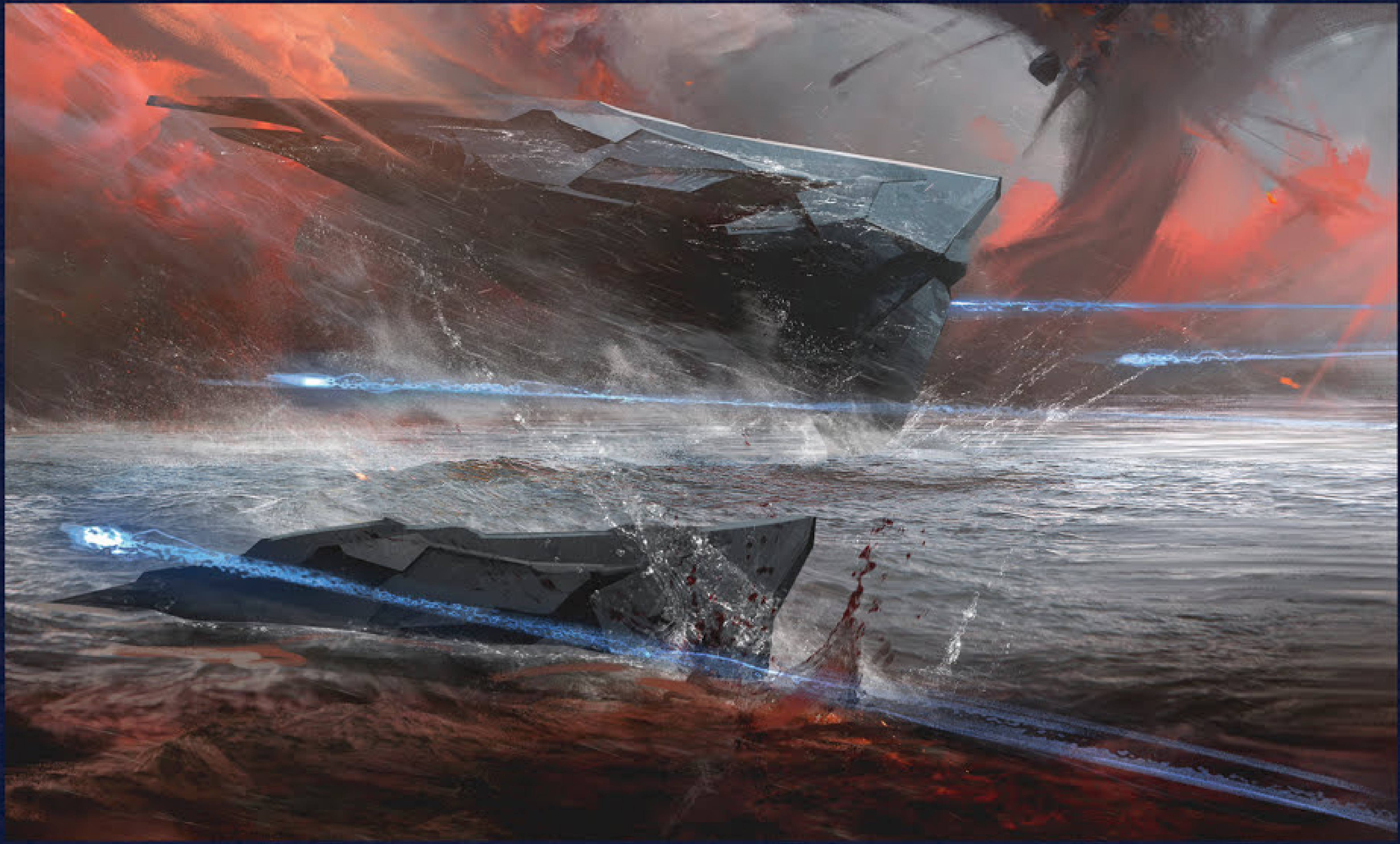
TOP LEFT **ANDERSON**; TOP RIGHT, MIDDLE & BOTTOM **KESLER** ▲


Starforce Ship atmosphere/water entry shape
Scales system
Plates System

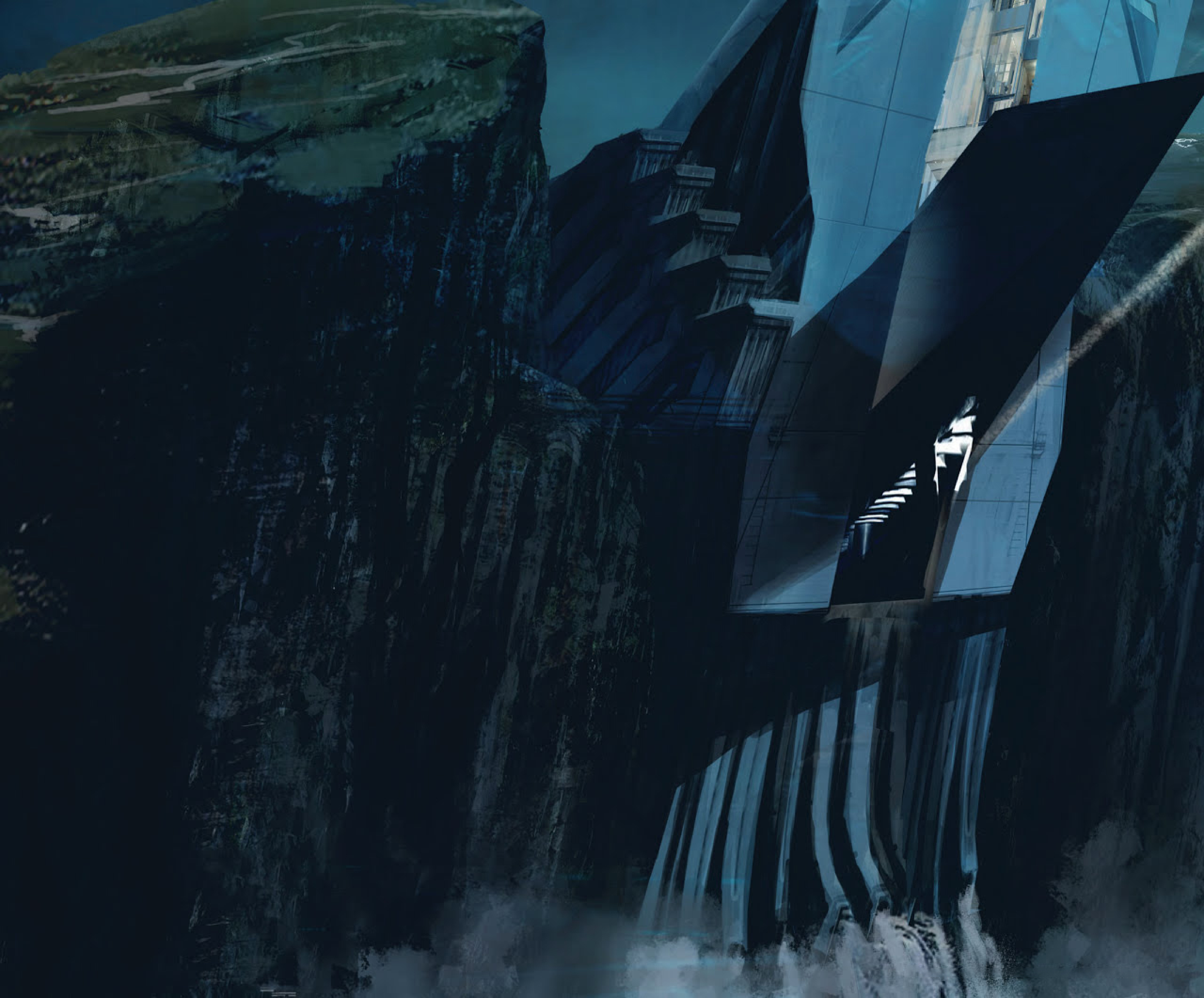

Normal flying shape
StarForce ship water landing
Closed shape
Fast and aggressive water landing
The front part turns slowly
to face the impact against the surface

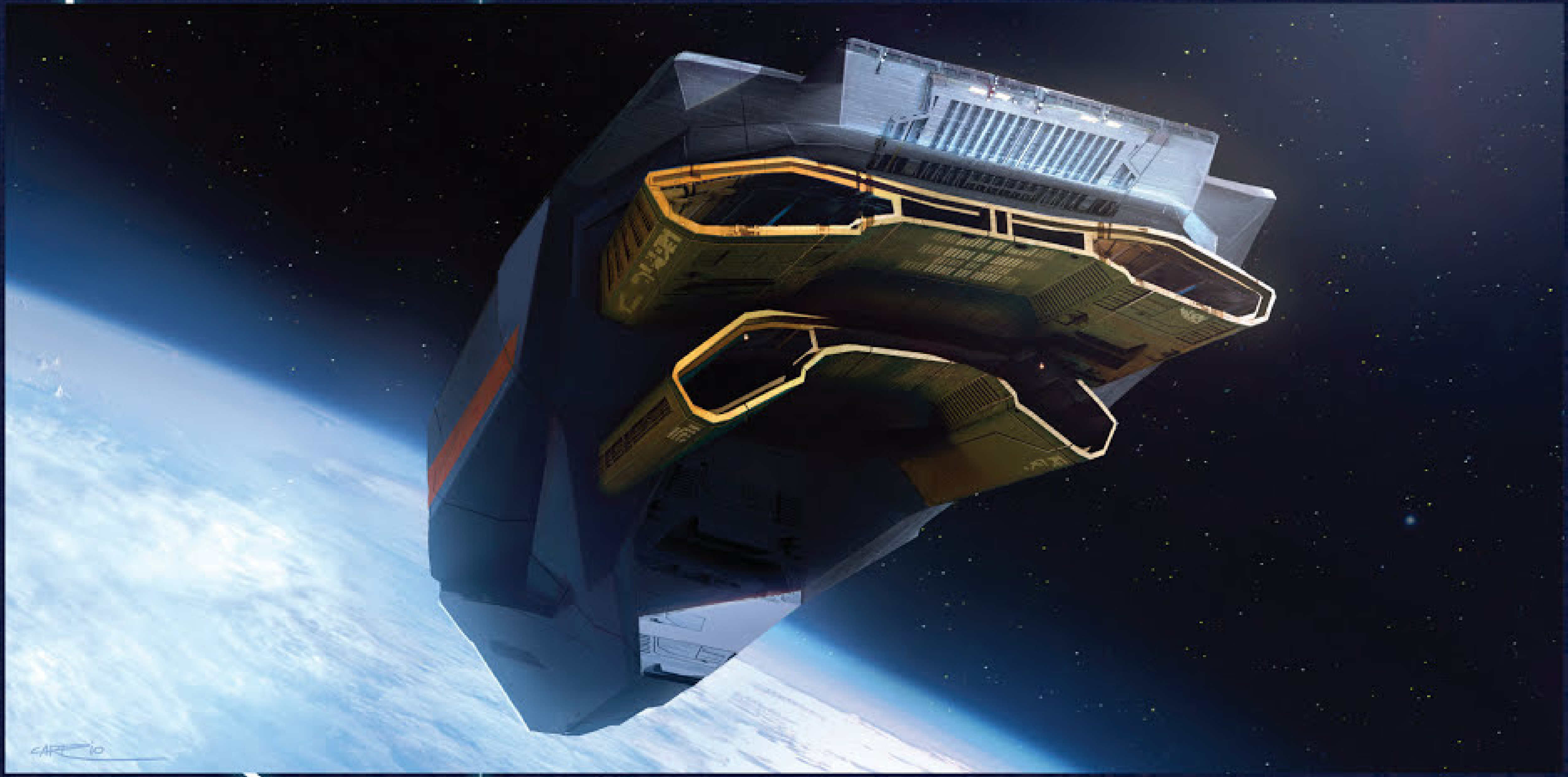


At the start of Starforce's mission on Torfa, the *Helion* was scripted to fly into the atmosphere, skim along a body of water, and then dive underneath its surface. "We looked at a form that could do that," Nicholson says. "This was an early pass. The top-right picture is the *Helion* changing shape as it goes underwater, but we moved away from that when we got more into the Skrull organic movement. We decided that we were going to just make a complete difference between the two technologies, and that none of the Kree stuff transforms into any shape at all, so no one got confused. The *Helion* does go underwater, and now it just lands in the water, goes along the surface, and then dives under, maintaining its same shape."

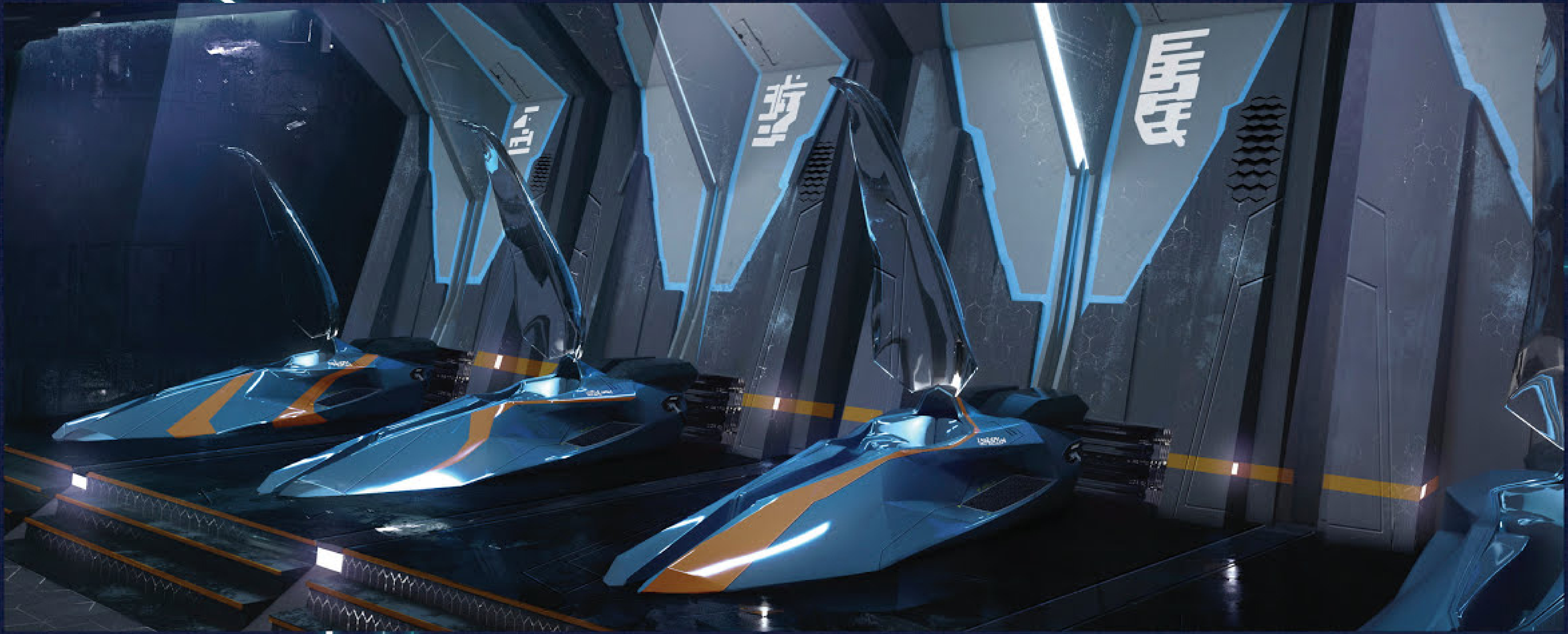


▲ TOP LEFT **CARPIO**; TOP RIGHT & BOTTOM **DOMINGUEZ**



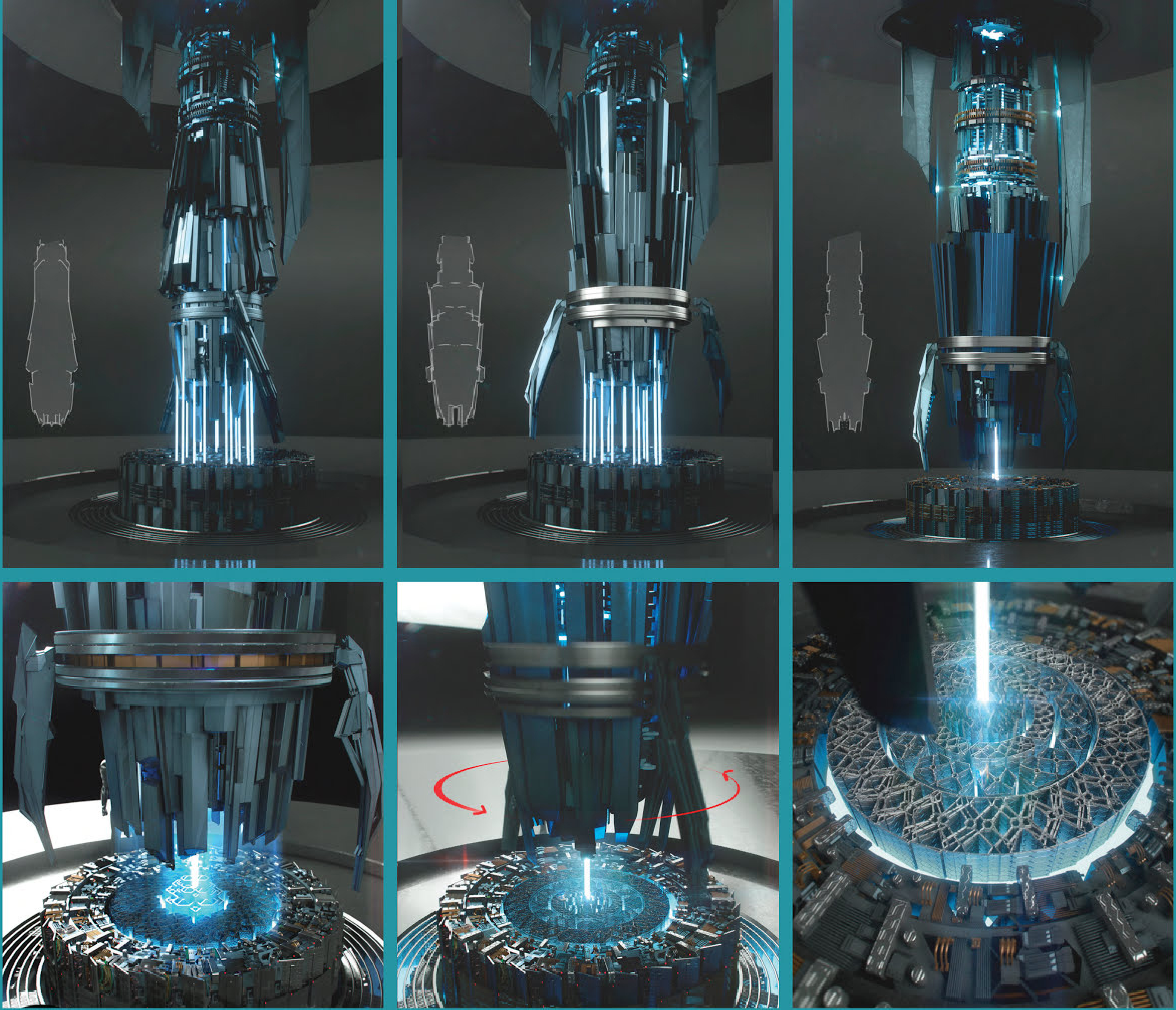


Another Kree ship designed for the film is one that once belonged to the hero Mar-Vell. "This ship was used for a mission as a base," Nicholson says. "It's filled with stuff Mar-Vell collected. It's a substantial ship. It's home in space. So it's obviously massive."

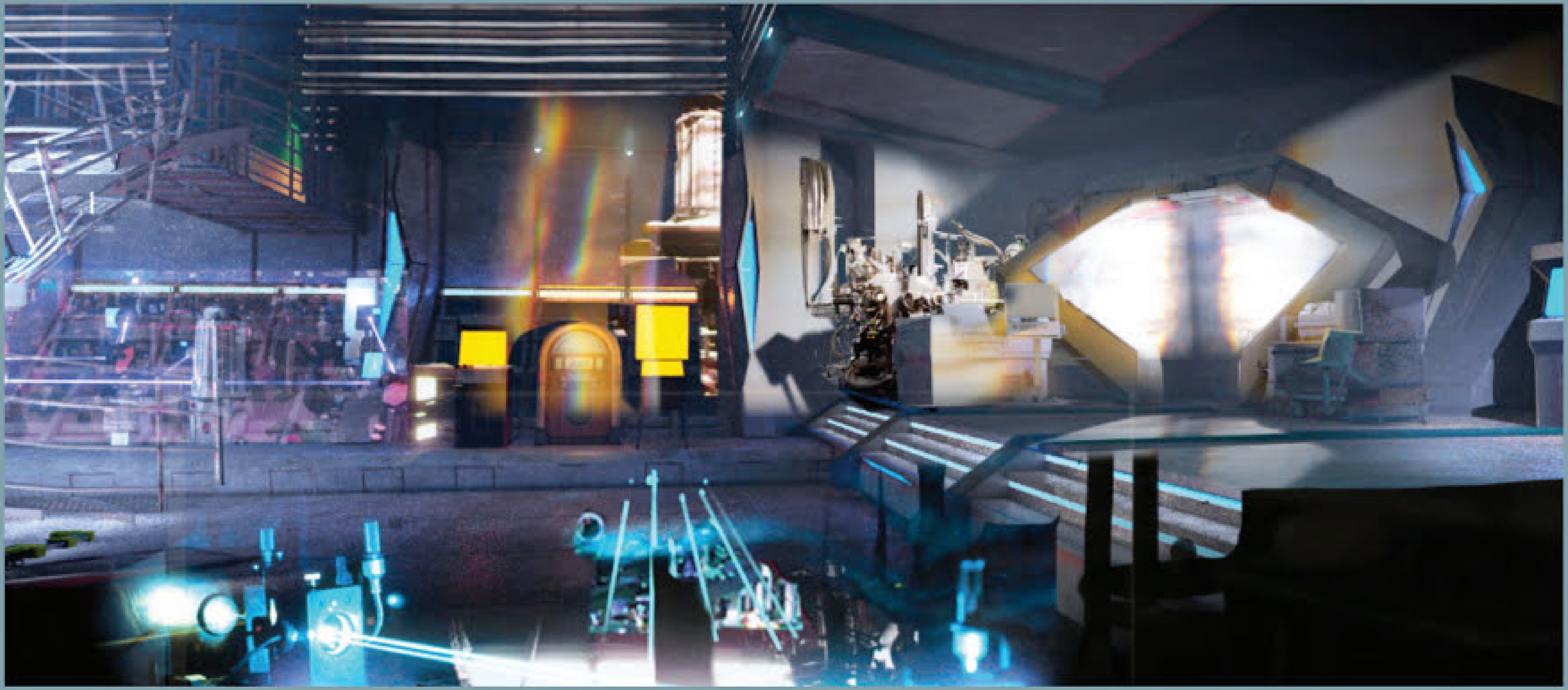


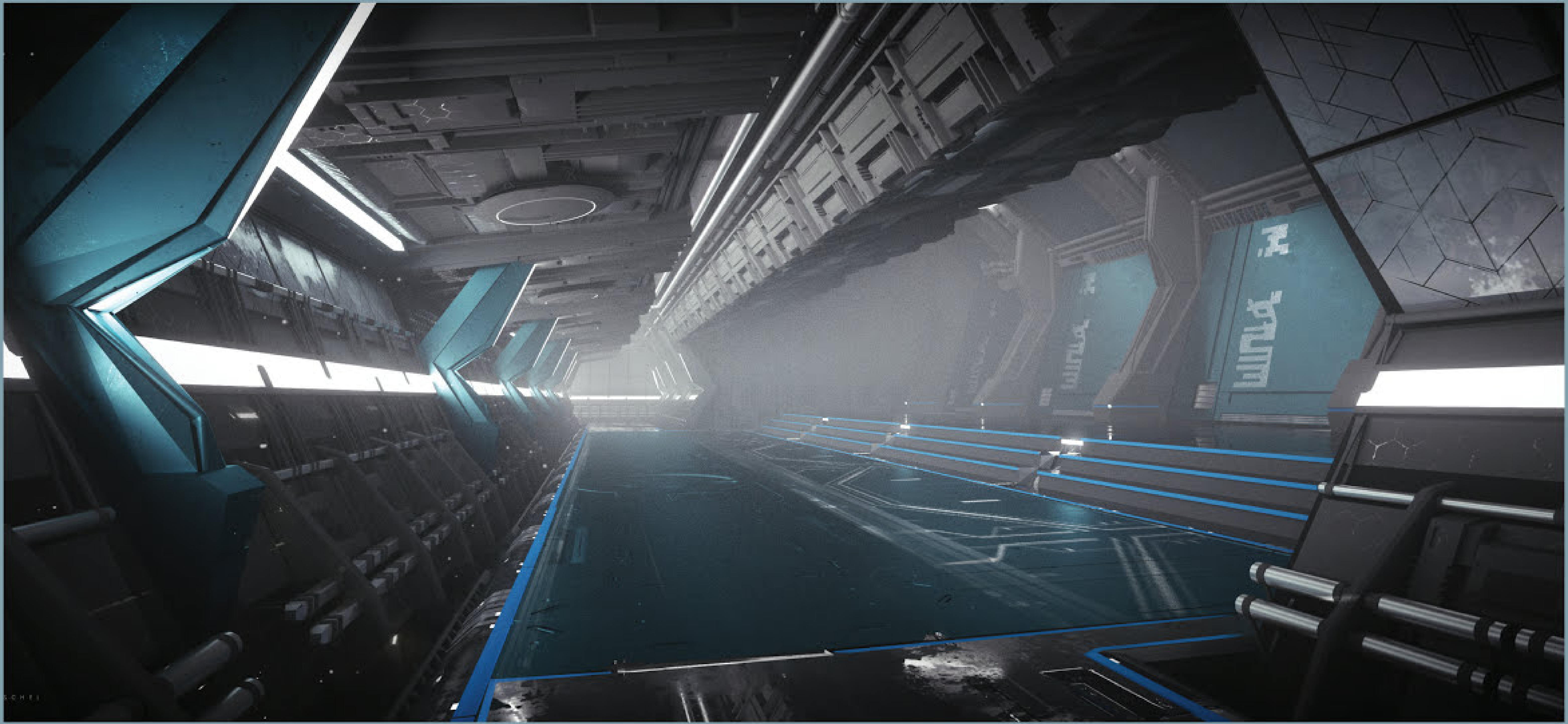
CARPIO ■

PREVIOUS **BRICLOT** ■



“Inside the lab, there’s all sorts of laser stuff, there’s all sorts of power and beams and other things,” Nicholson says. “The main idea behind this [on the left-hand page] is a big generator that is used to filter down the power into a more containable source, making a kind of battery.”





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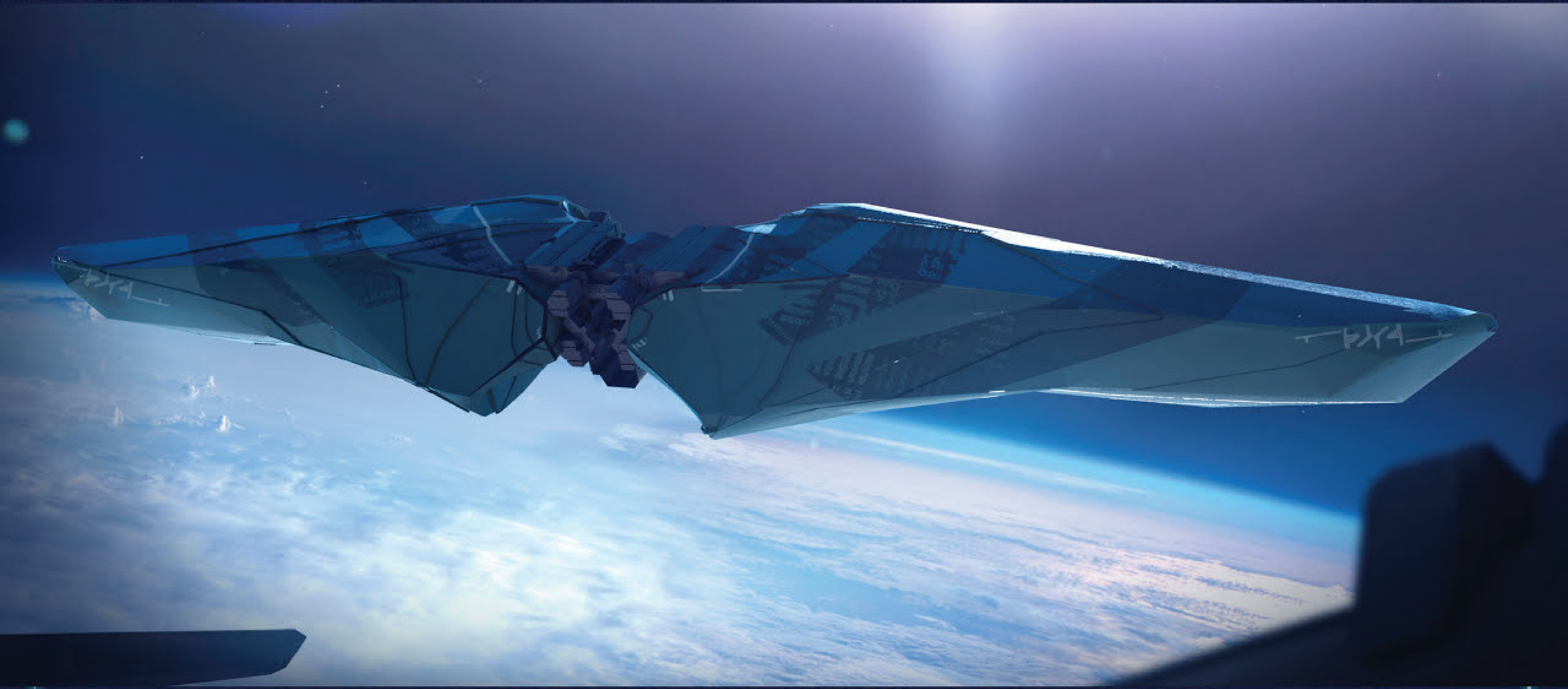

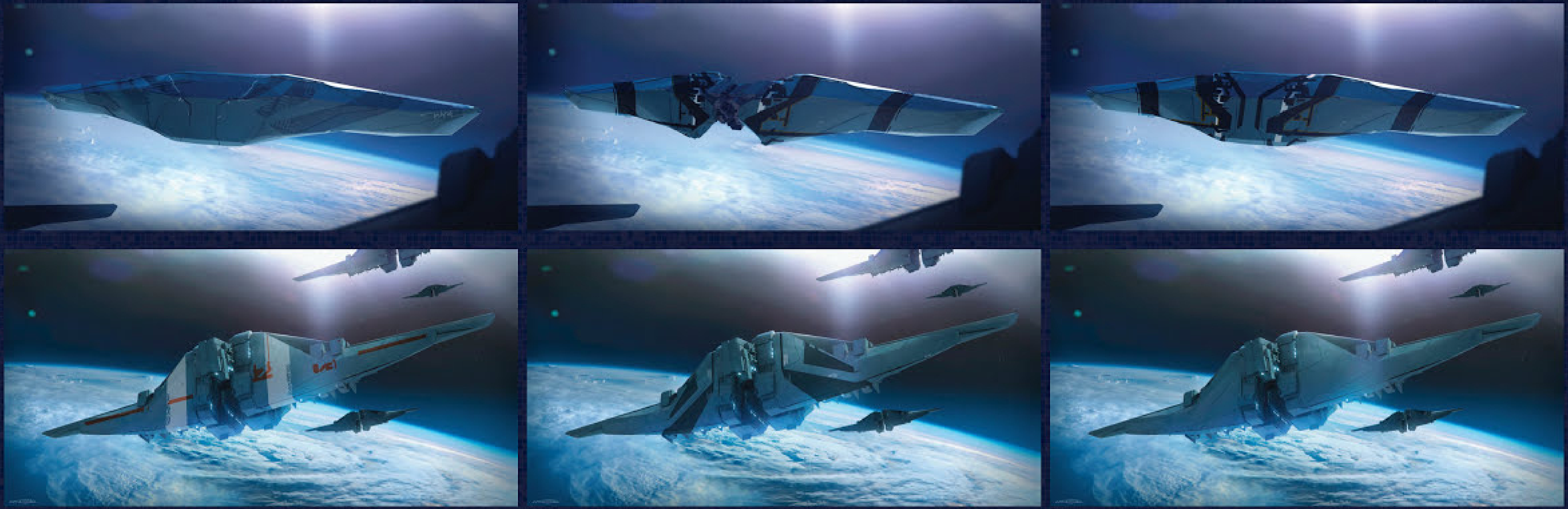

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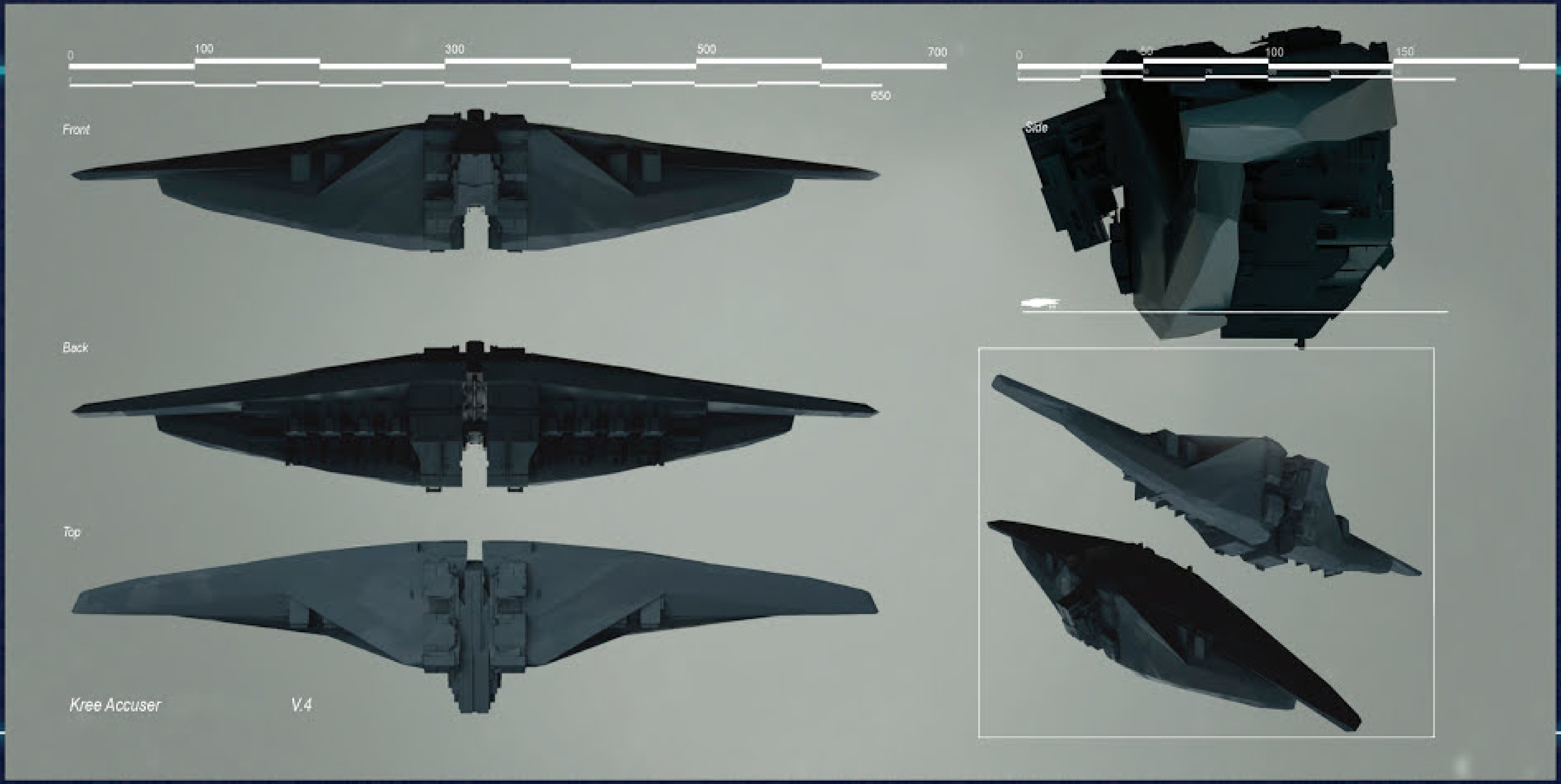
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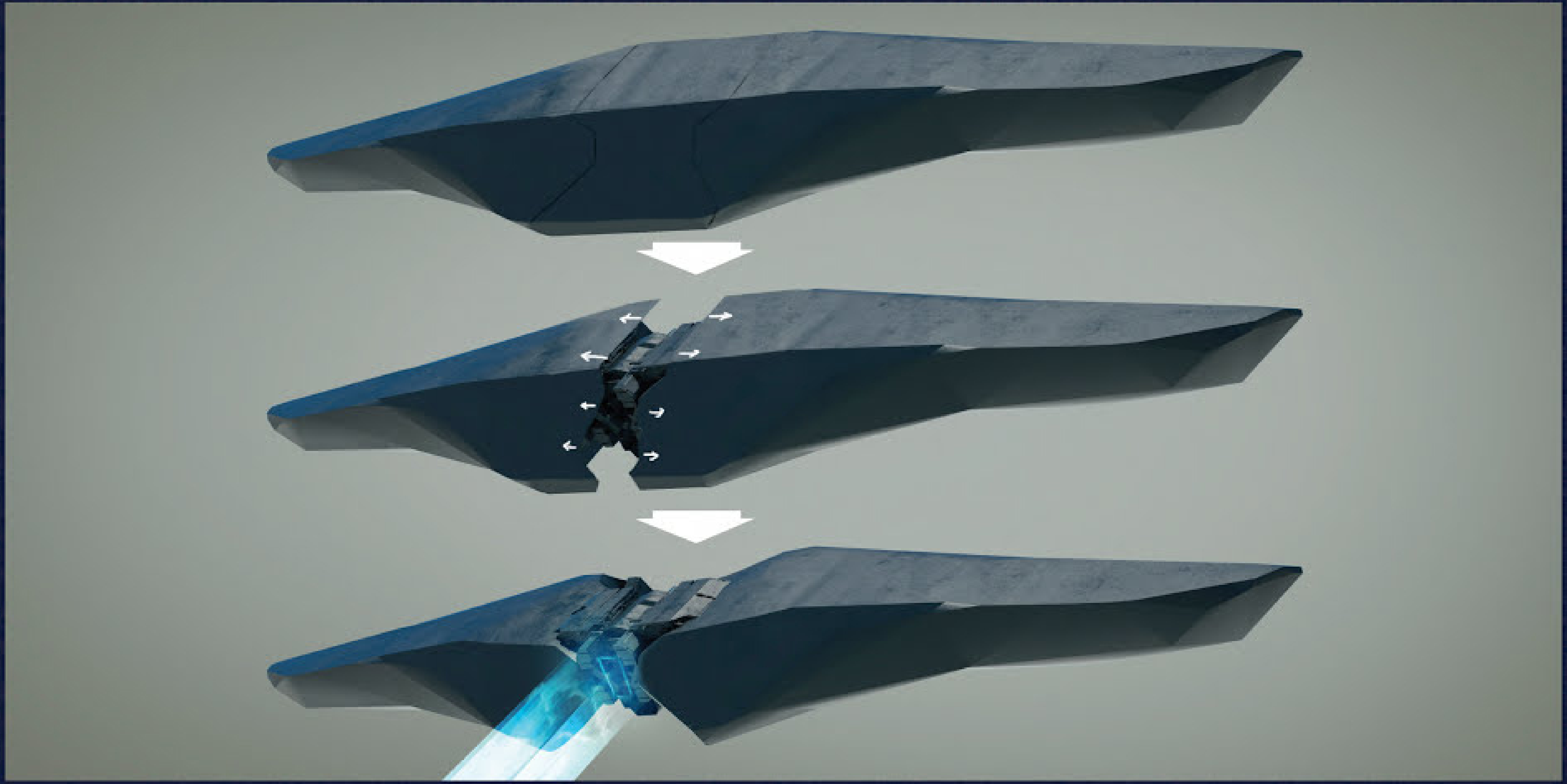
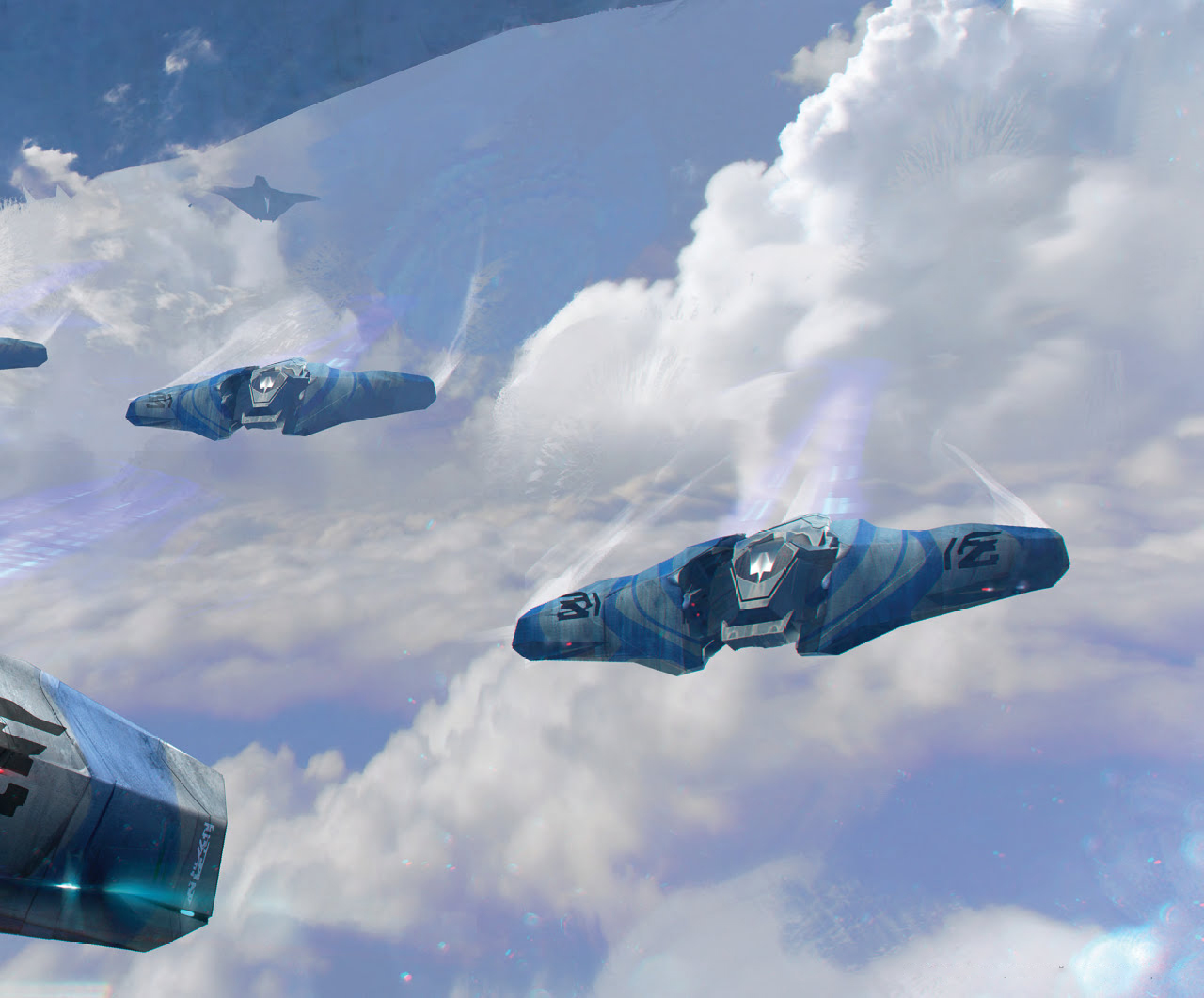
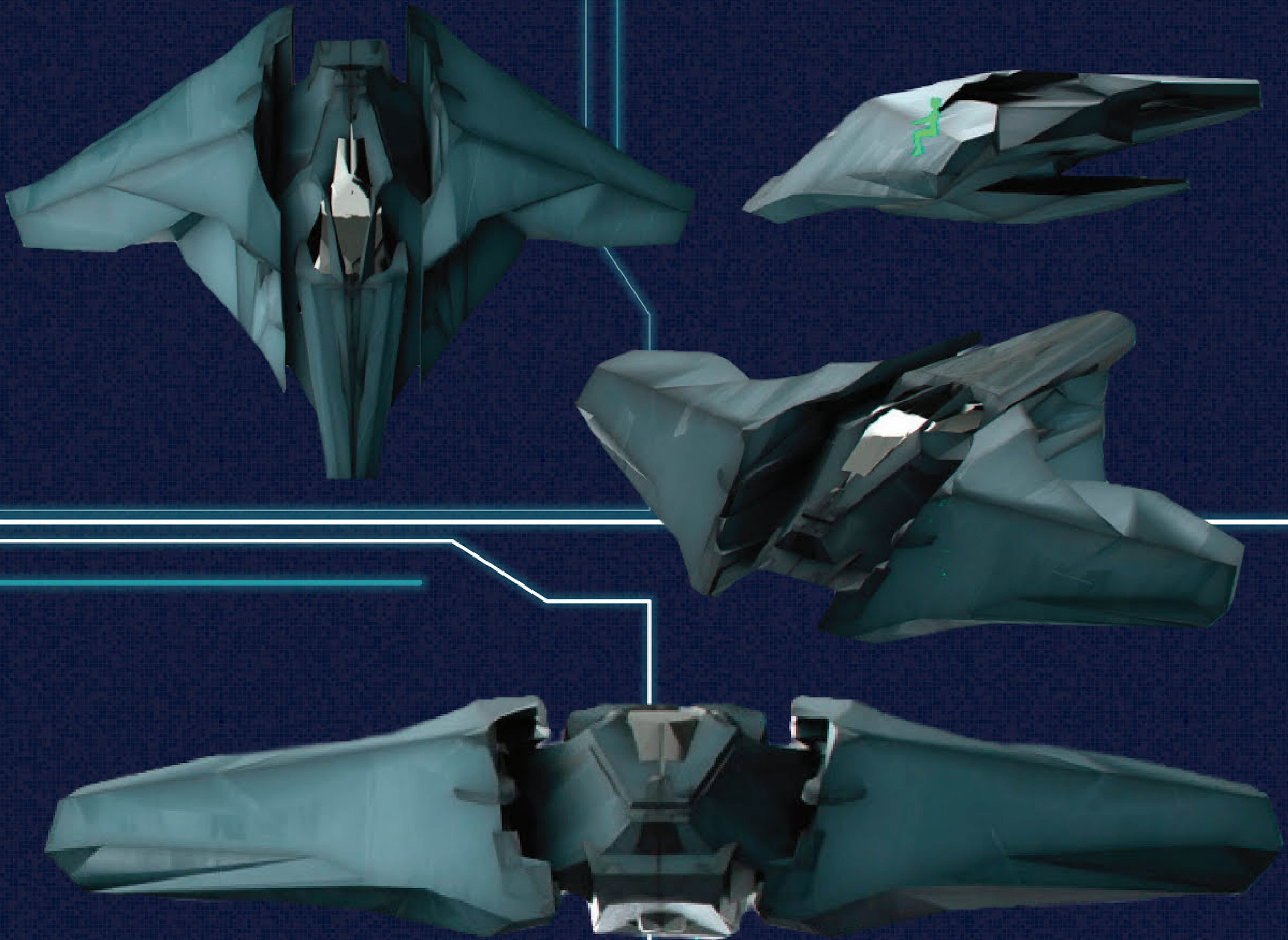


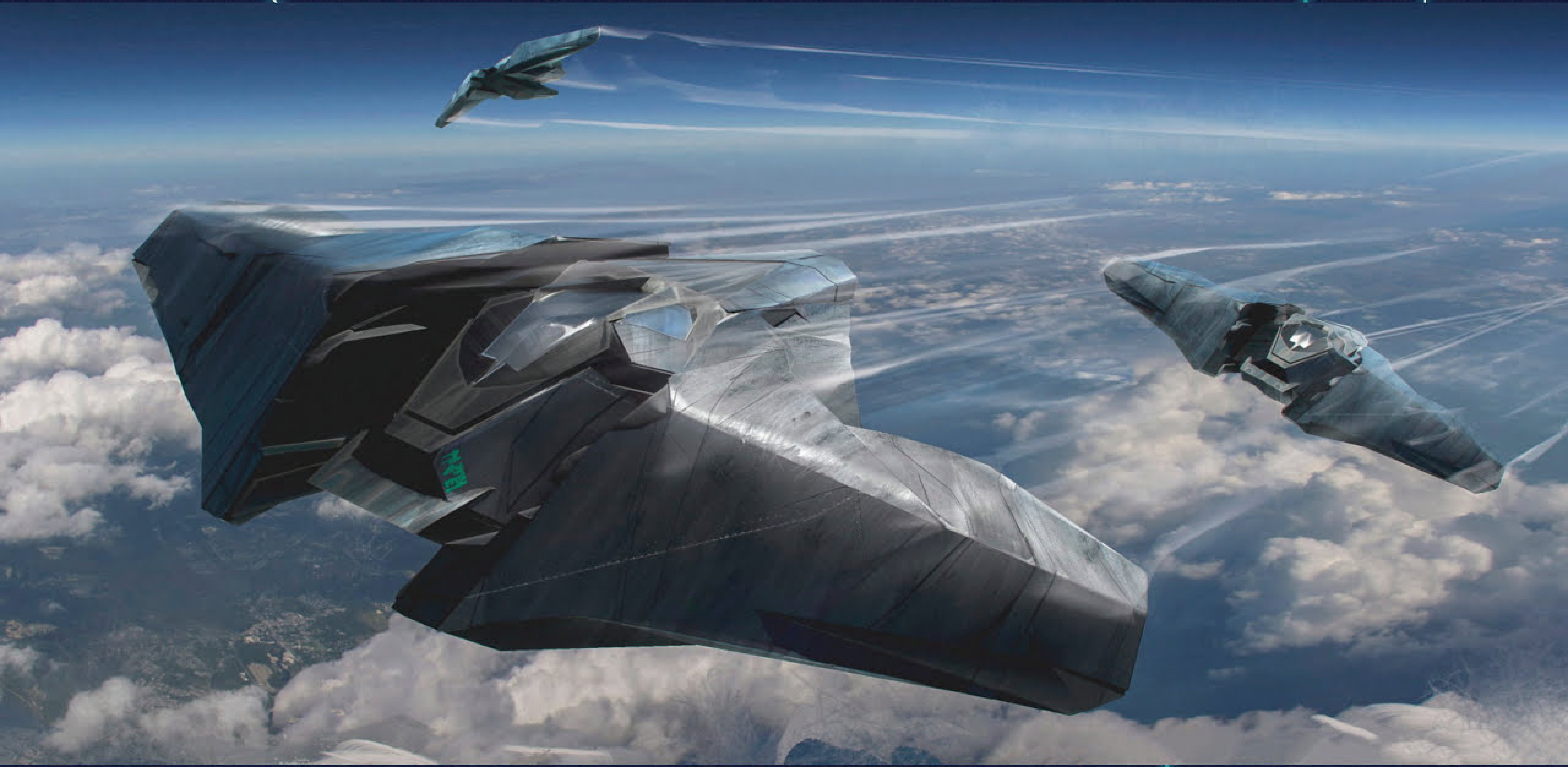
"These are various design iterations getting to a point that reflected Ronan's design that we saw in *Guardians of the Galaxy*, but a precursor to that," Nicholson says. "Many of these are early developmental concepts."

■ **CARPIO**





PREVIOUS **DOMINGUEZ** ■ **CARPIO** ■

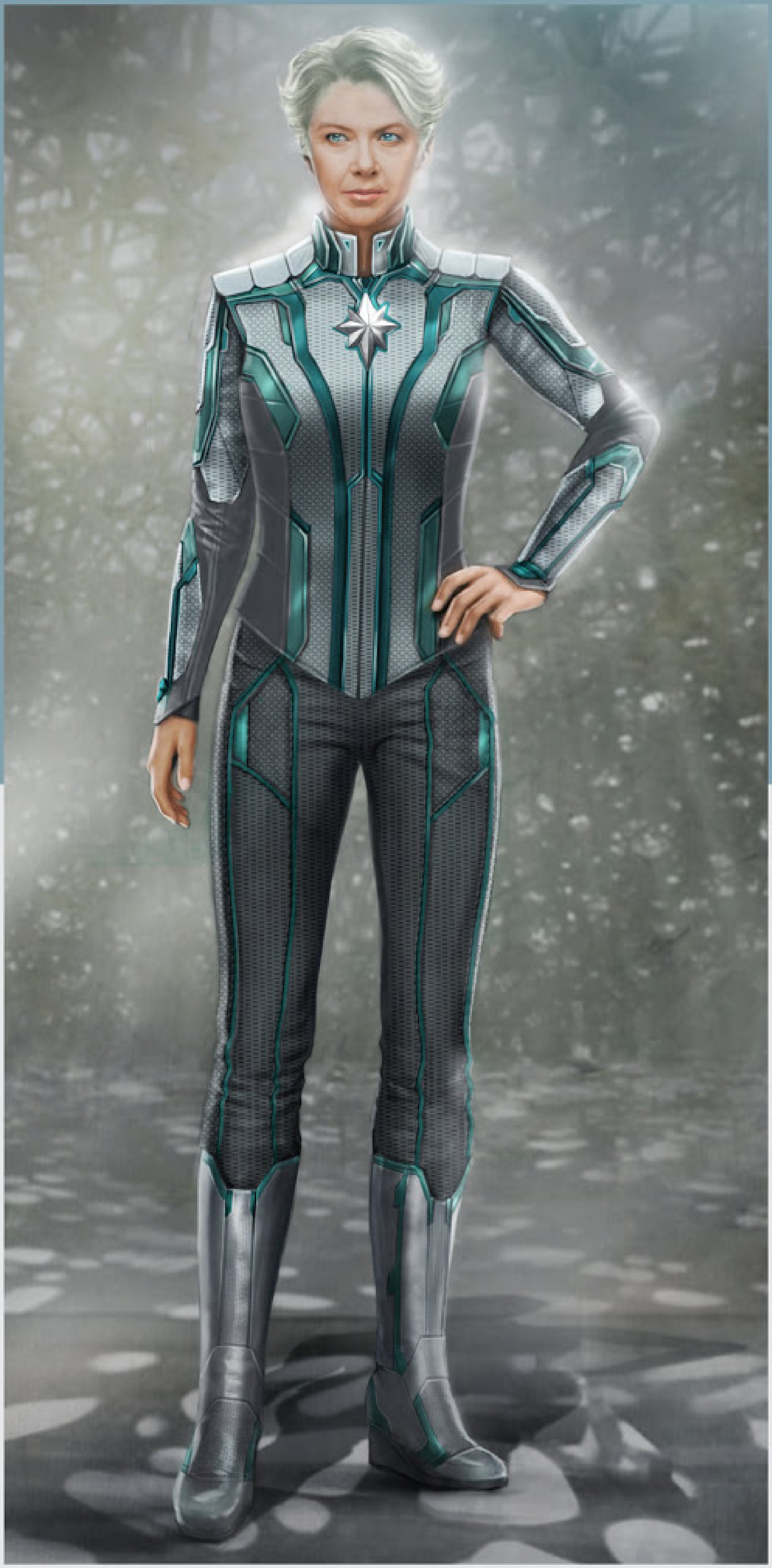


▲**DOMINGUEZ**

Much like Ronan's ship from *Guardians of the Galaxy* housed various smaller vehicles, the Accuser ship holds dozens of Kree Fighters.

"There are scenes where both the Kree and the Skrulls are flying in space at the same time, and it's very important that you can identify what different shapes they are, otherwise you can't tell what's really going on in a dogfight," Nicholson says.

To help distinguish these Kree fighters, as well as the rest of the Kree fleet, filmmakers again relied on the design language created for the capital of the Kree Empire. "We followed on from the ideas we developed in Hala," Nicholson says. "Much more linear and angular forms, where everything that was a Kree ship started off by taking very early versions of Ronan's ship and changing that and making it more dynamic for the different types of ships that we had."

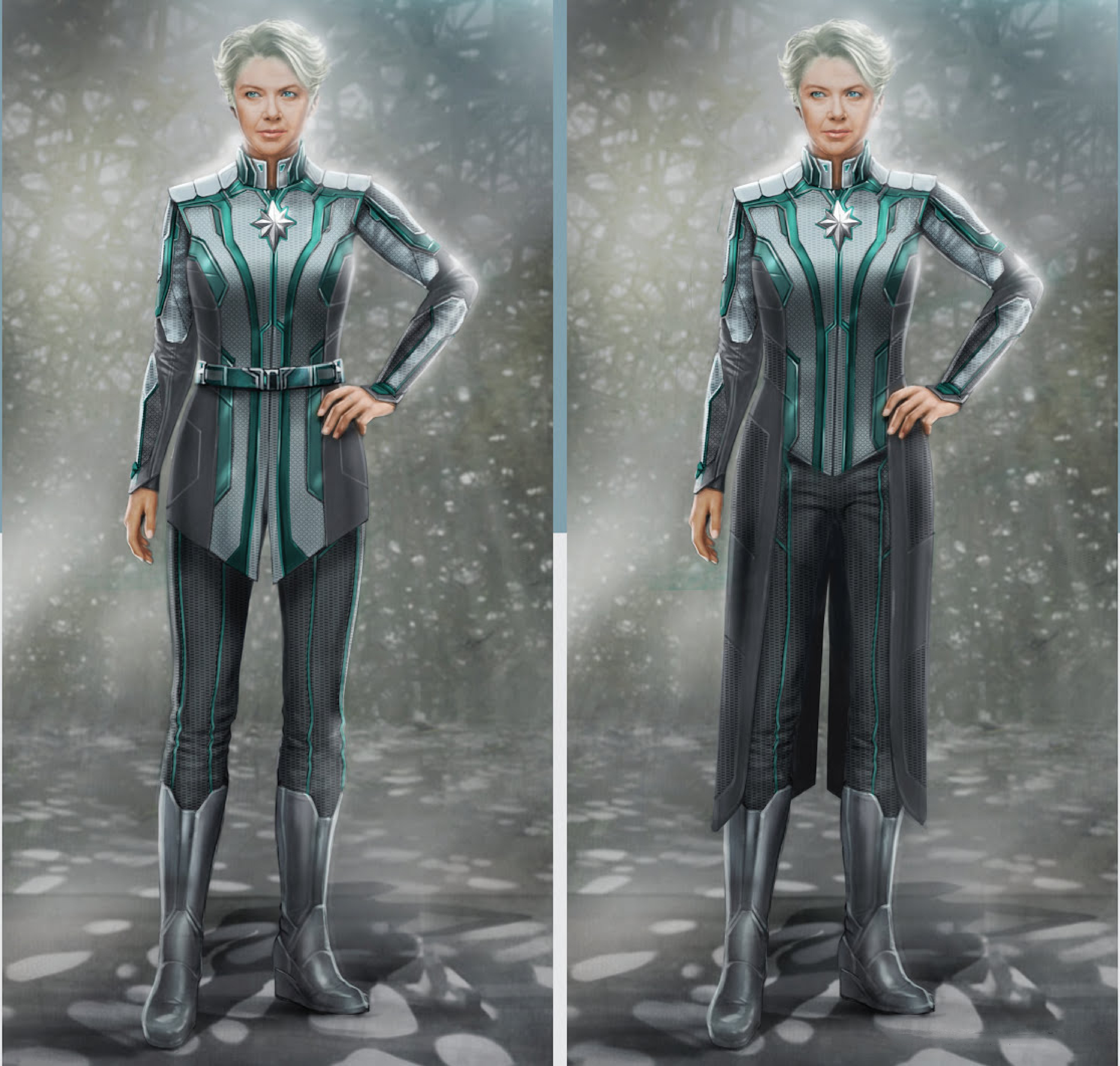


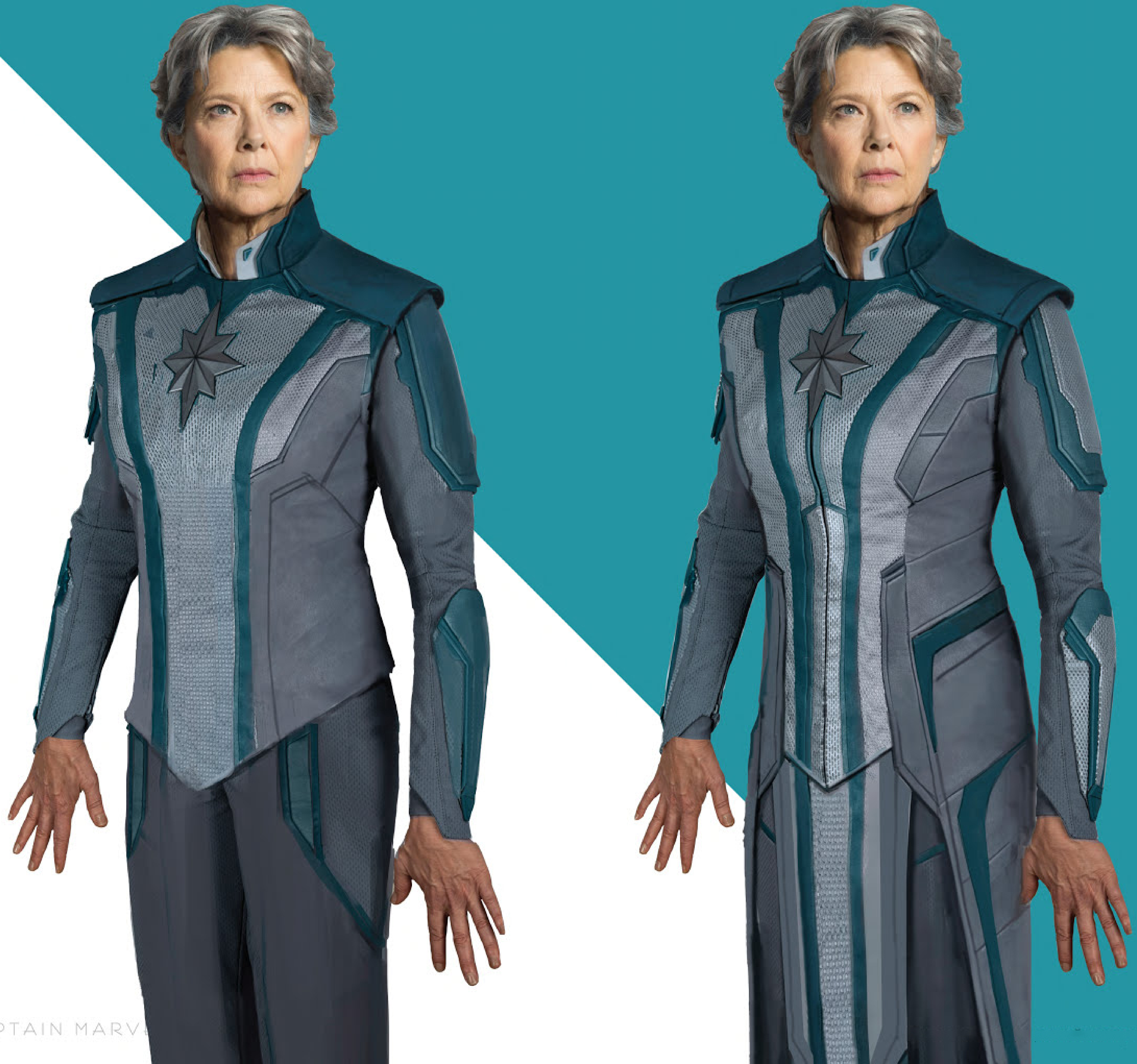
KREE SUPREME INTELLIGENCE

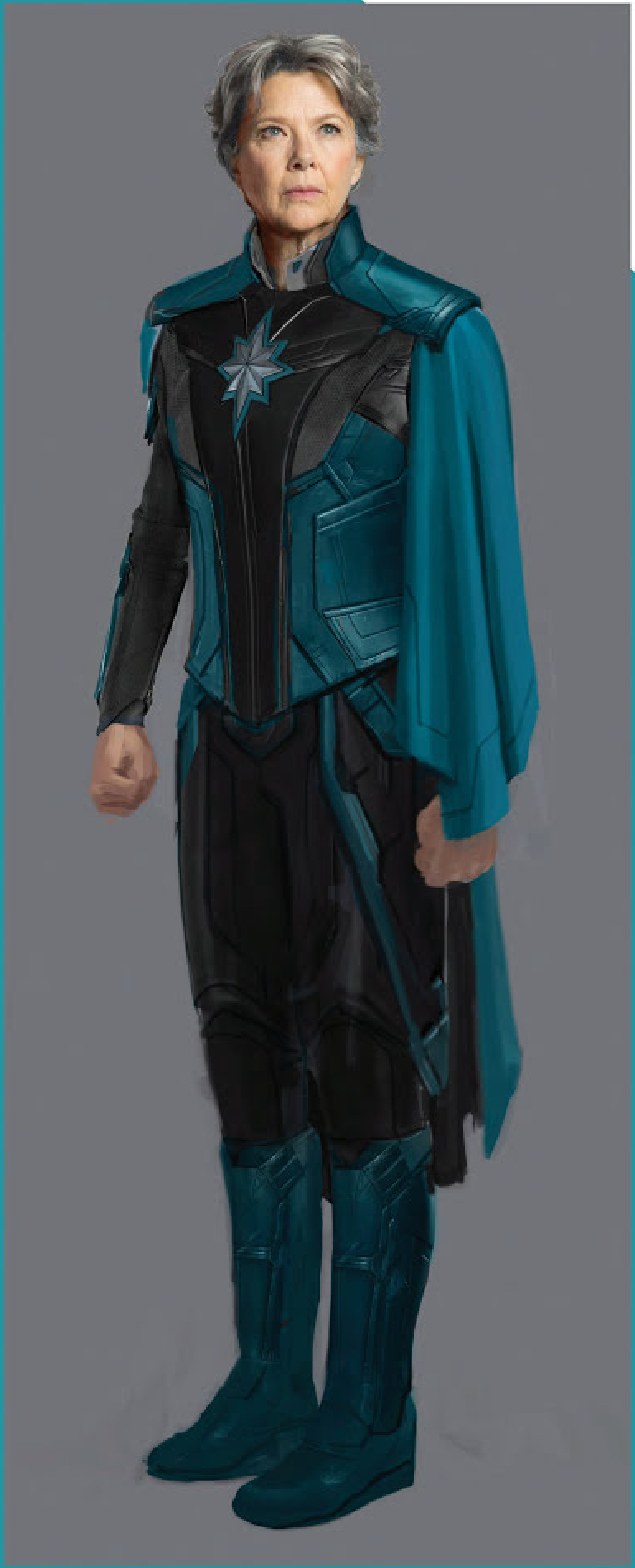
The leader of the Kree Empire is the Supreme Intelligence—a collective mind made up of previous generations of Kree. When one has an audience with the Supreme Intelligence, their own subconscious chooses how it appears to them. The true form of the Supreme Intelligence remains a mystery, even to Vers, who sees it as an older woman.

"Sanja [Milkovic Hays] and I experimented with many, many different variations—from very sophisticated garments, to more strict military uniforms," Christian Cordella says. "We even experimented with fiber optics and other advanced textiles. We did multiple variations of possible looks to give it a holographic appearance to embody the transcendent nature of the character and create a sense of awe to further highlight the heavenly nature and abstraction of the emanation of the Supreme Intelligence being."

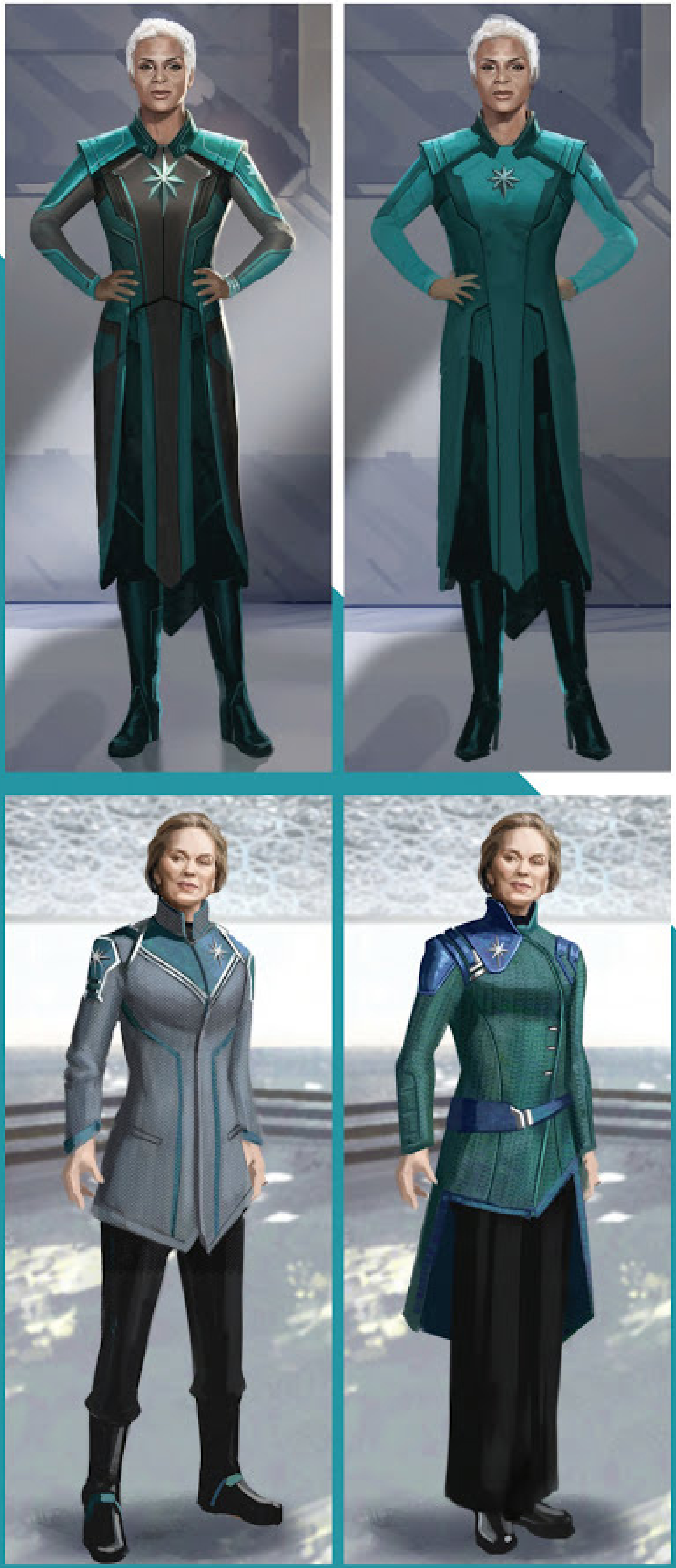
CORDELLA







◀ ▲ **FRANCISCO**



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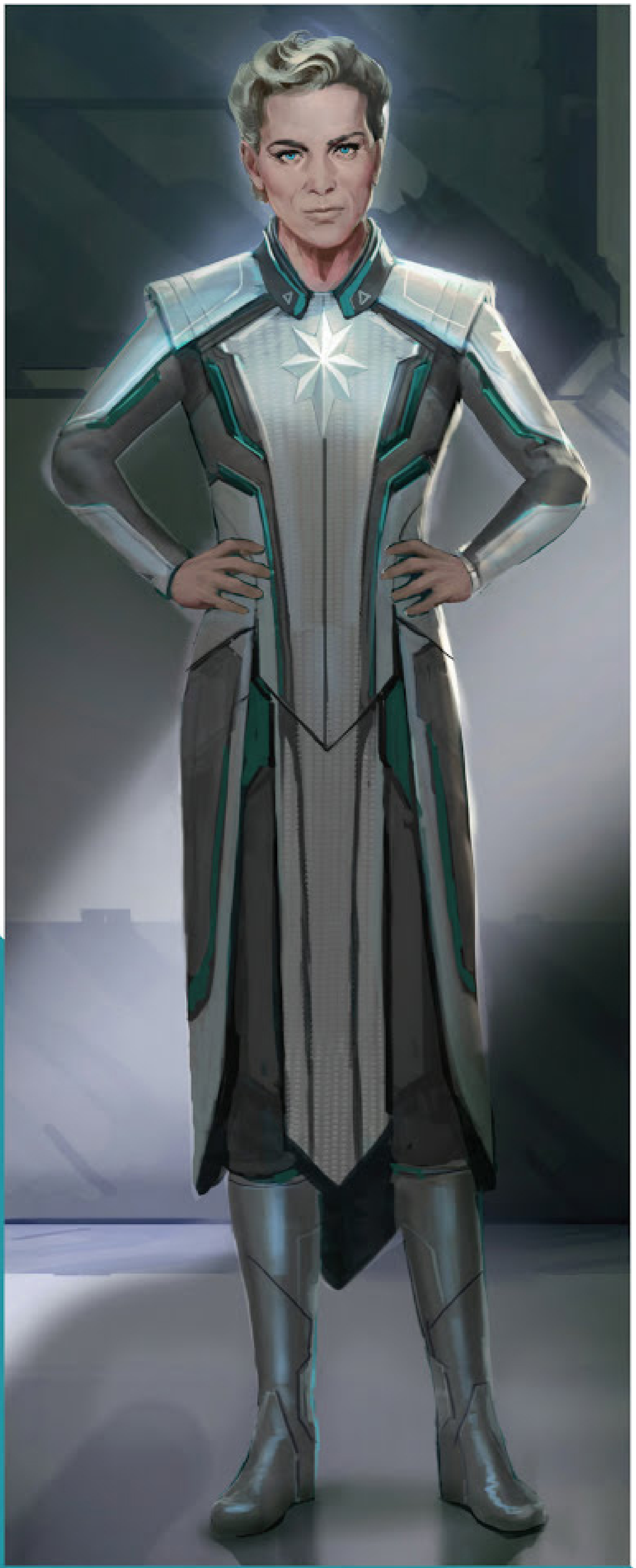

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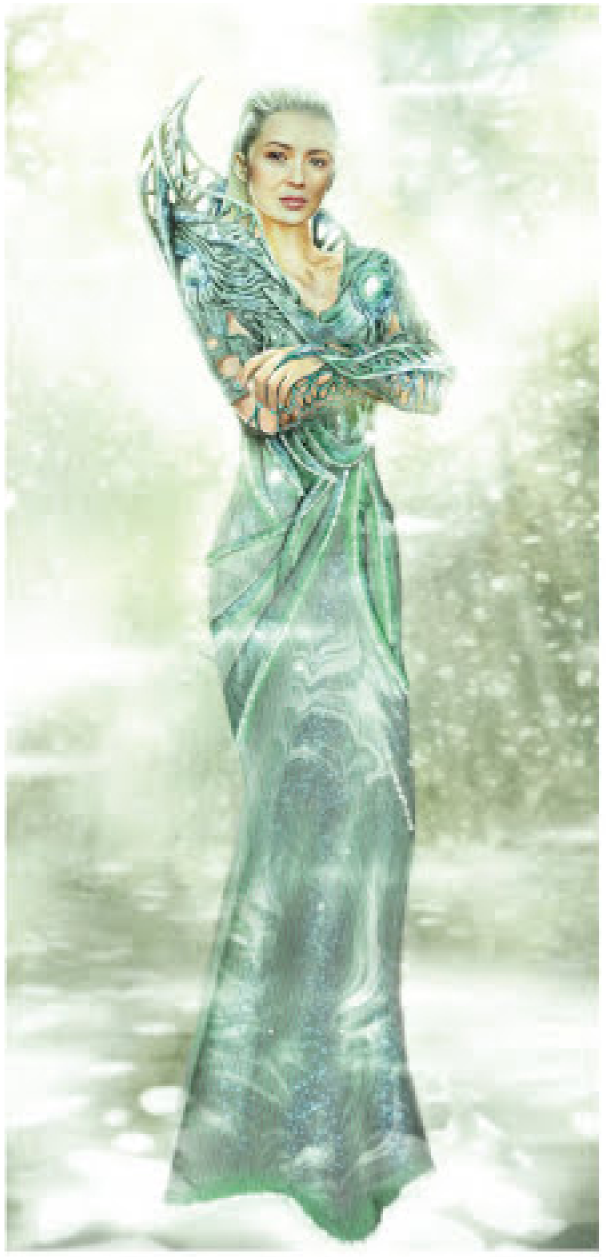
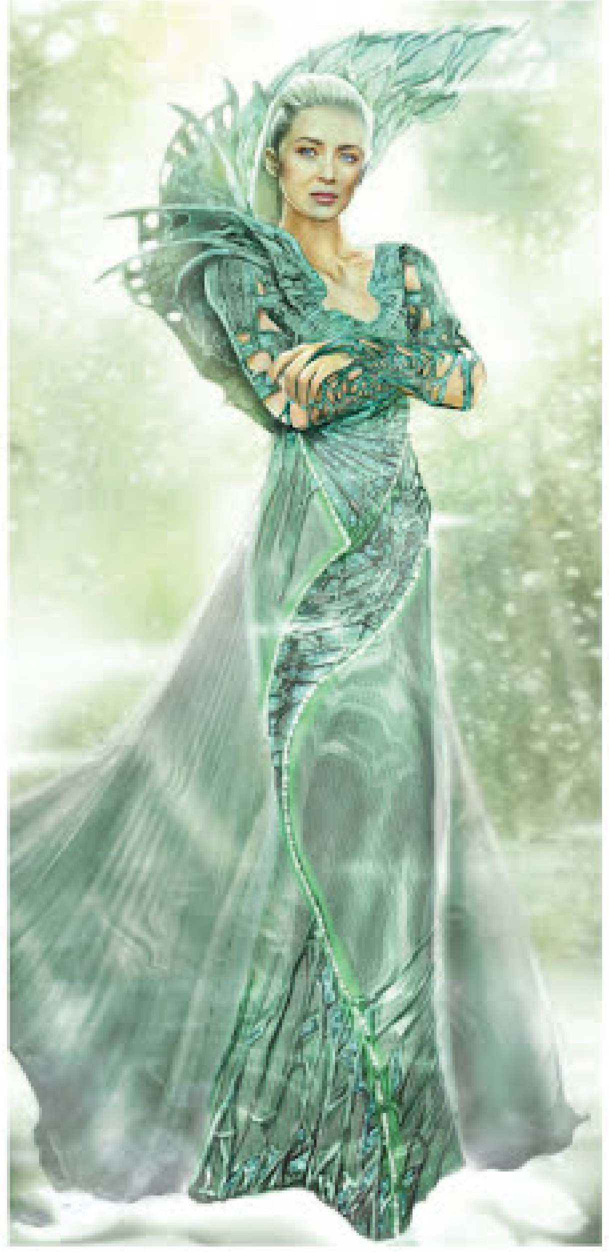
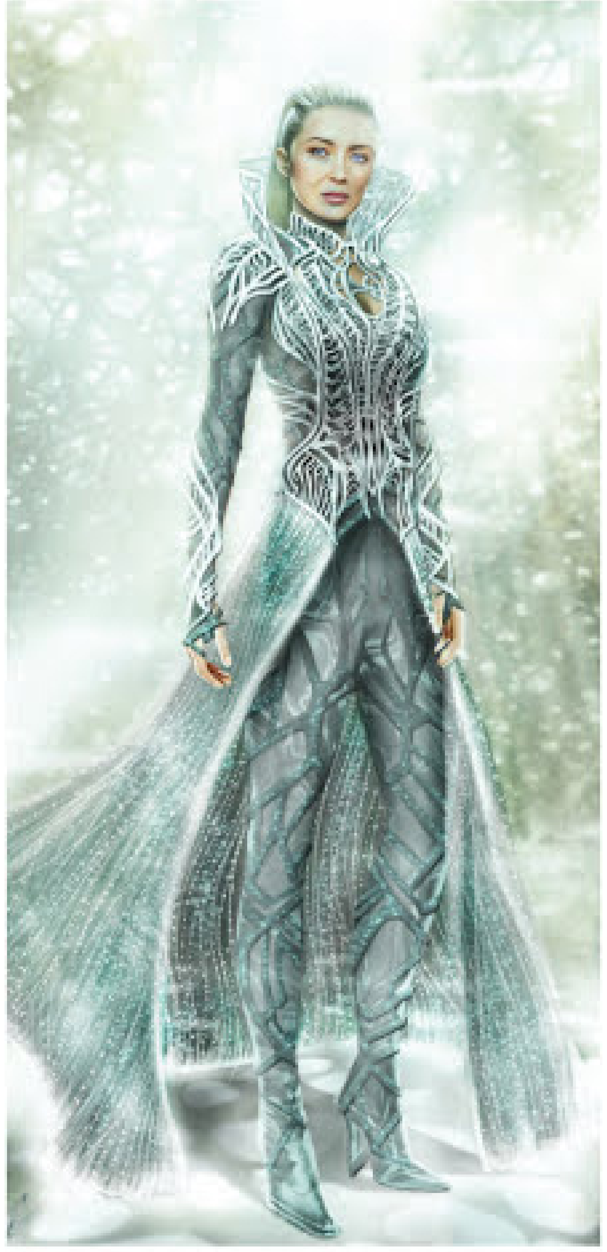
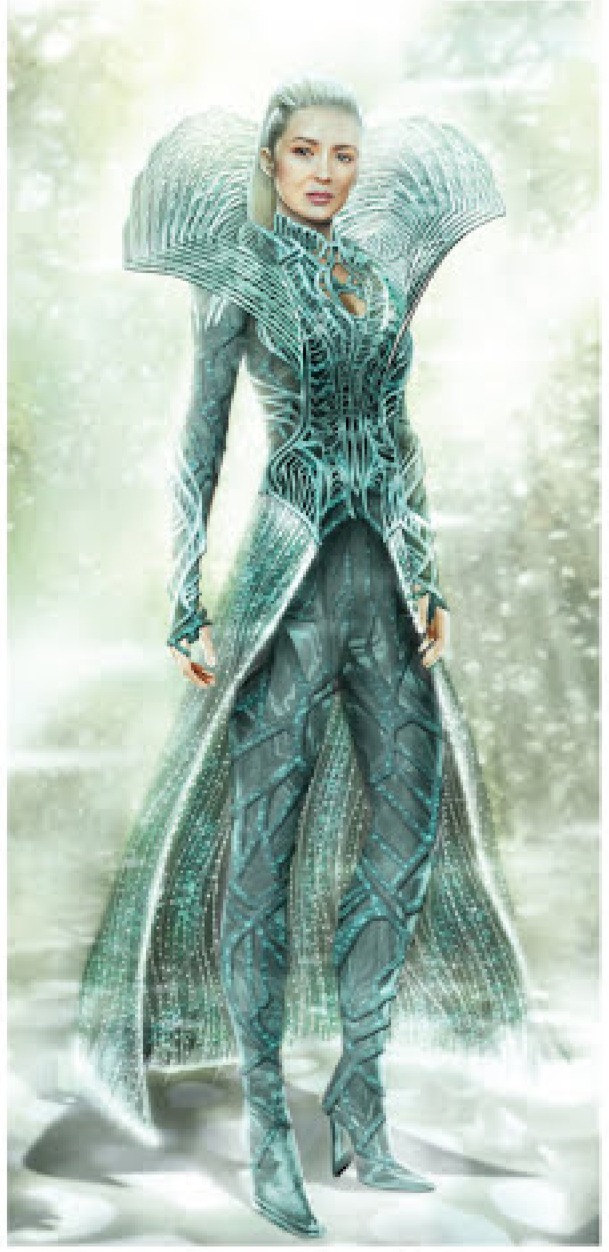
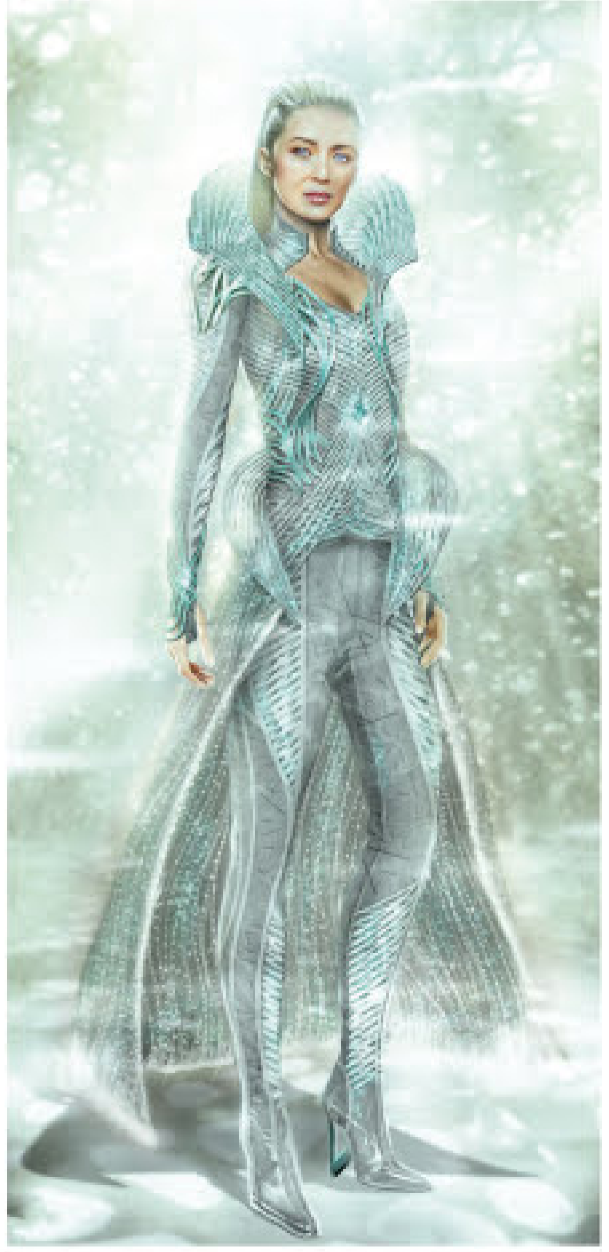
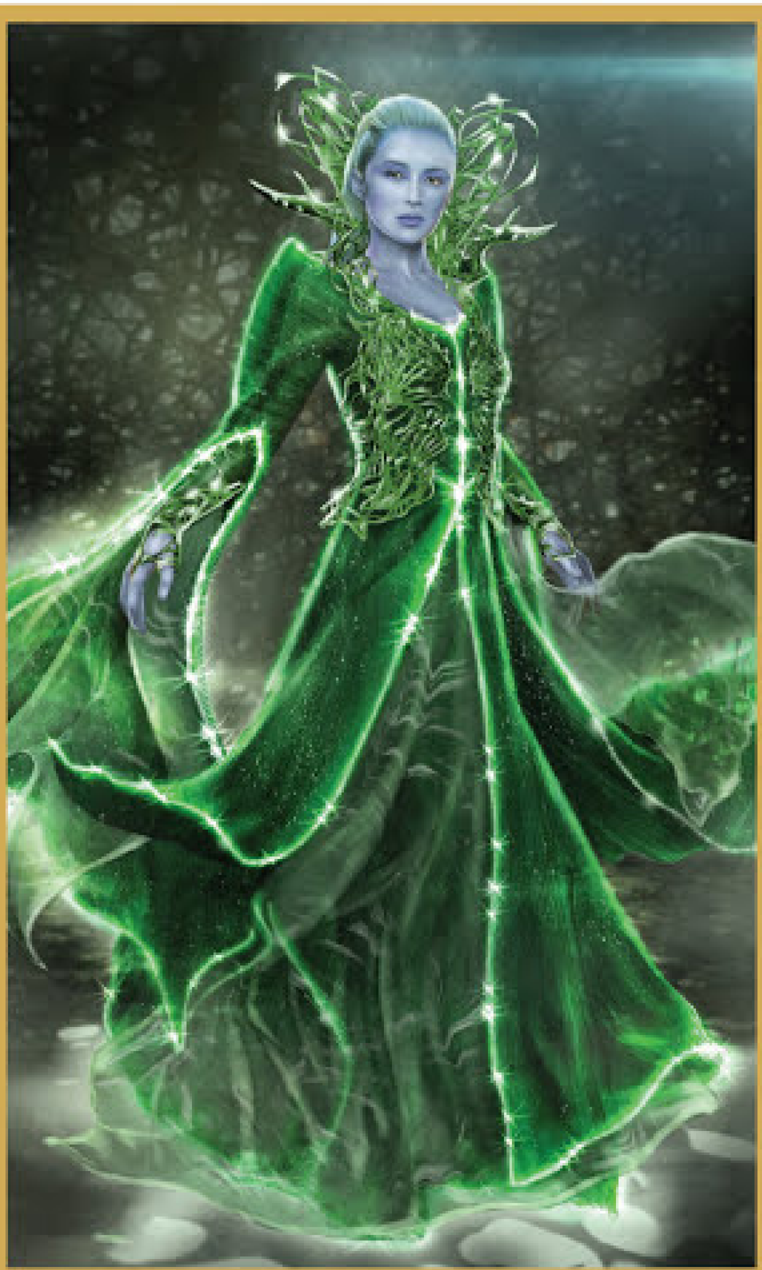
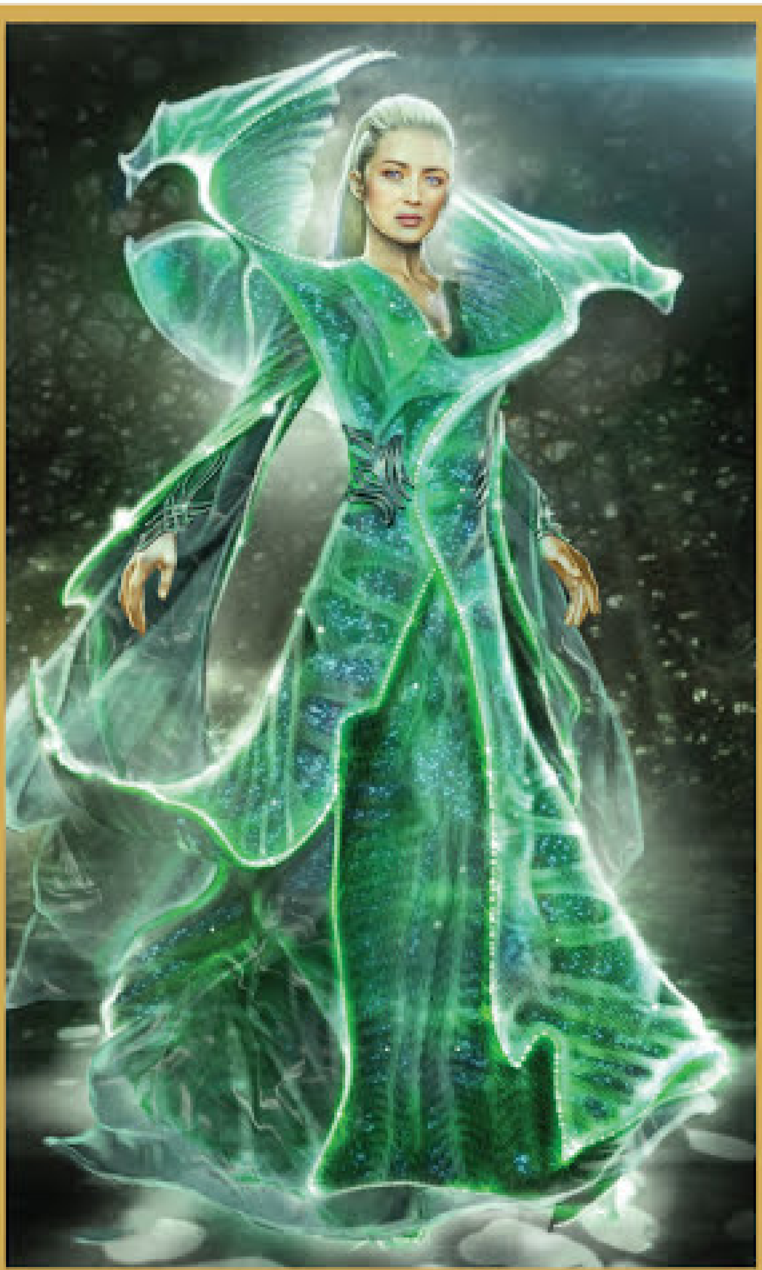
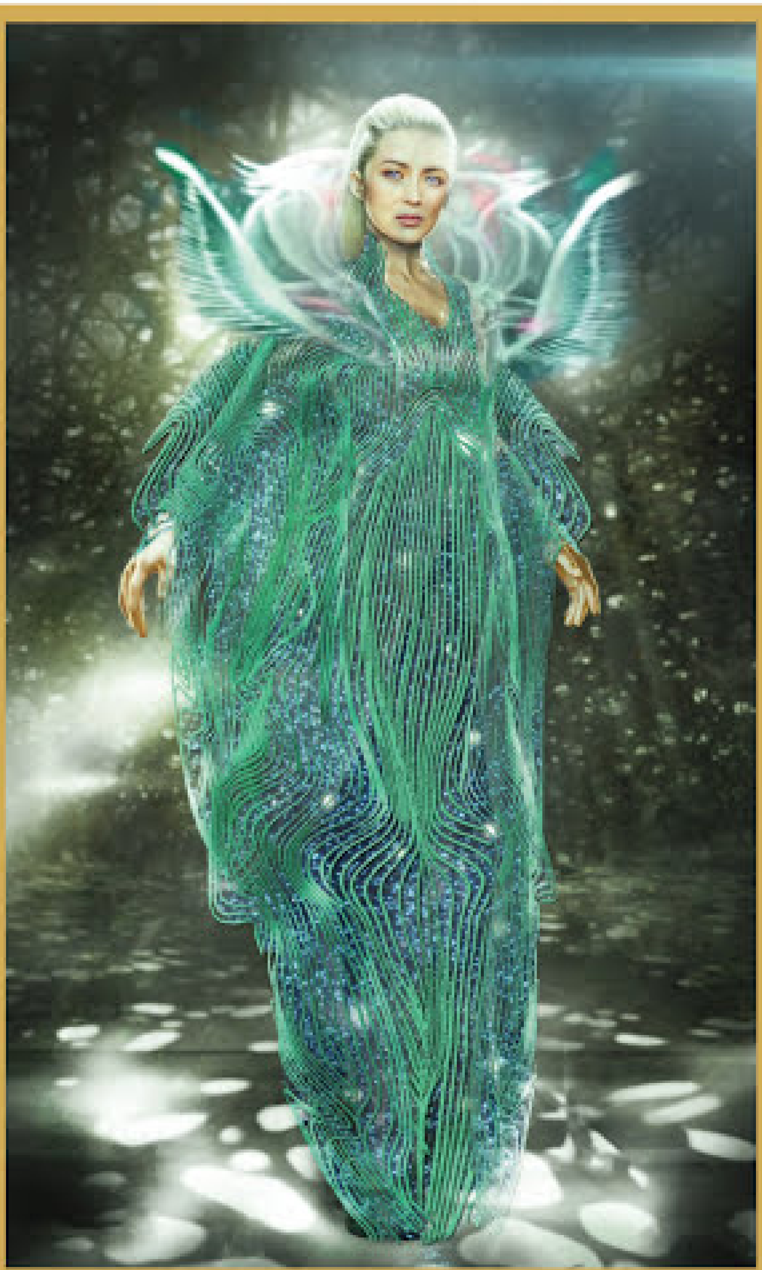
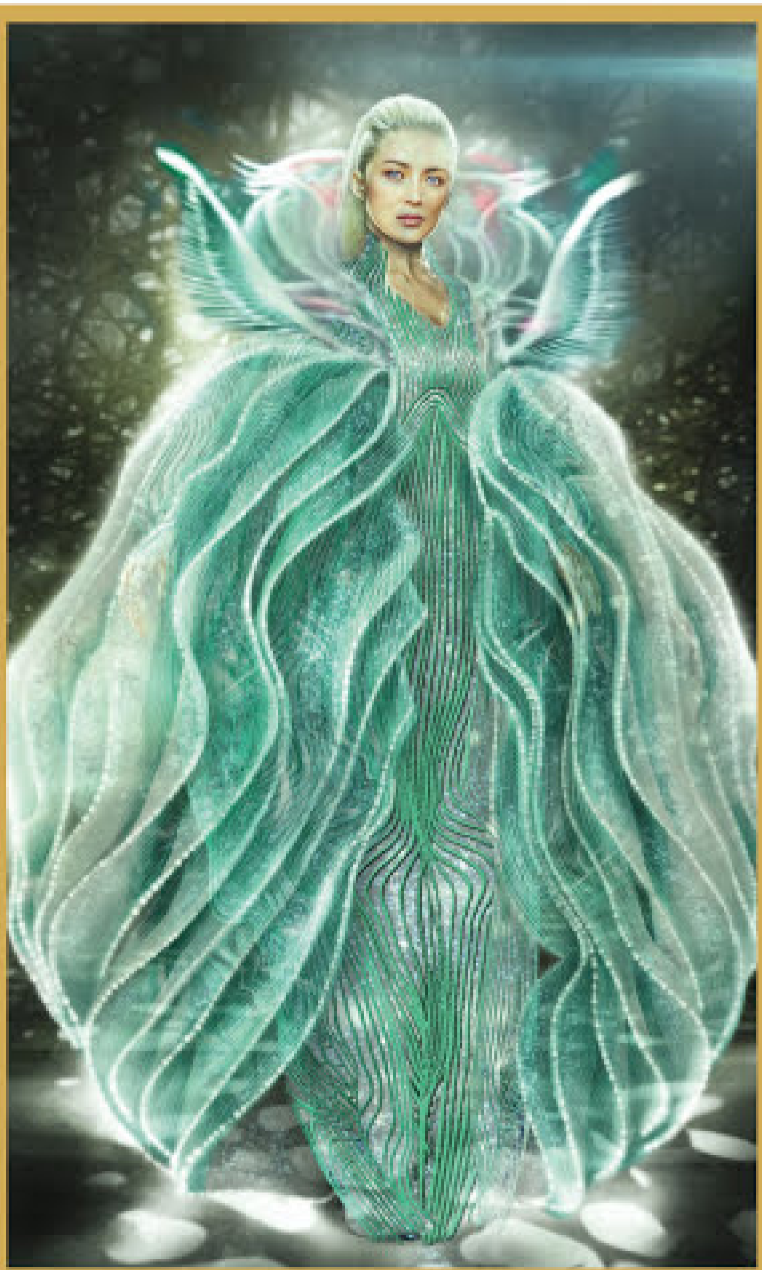
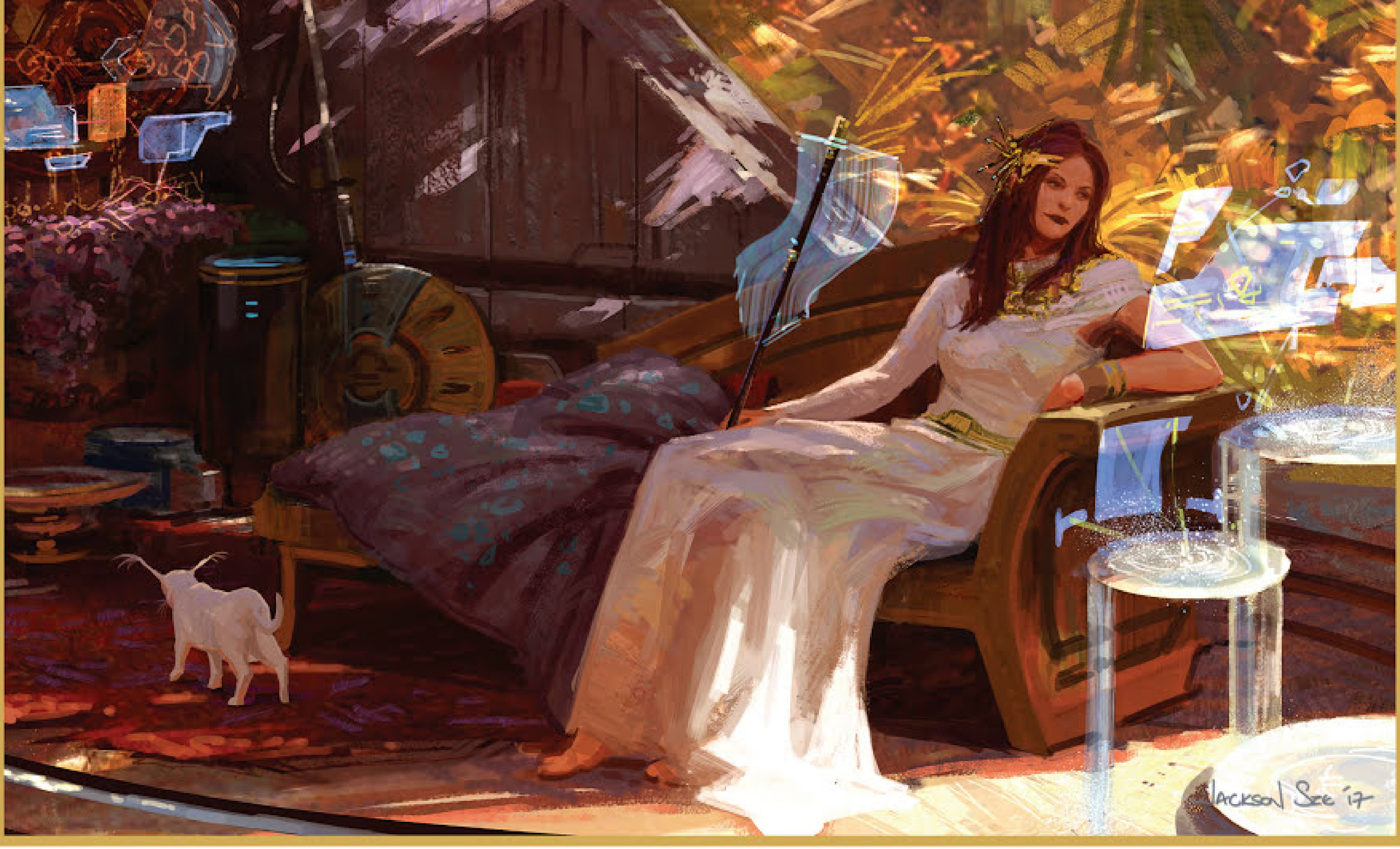
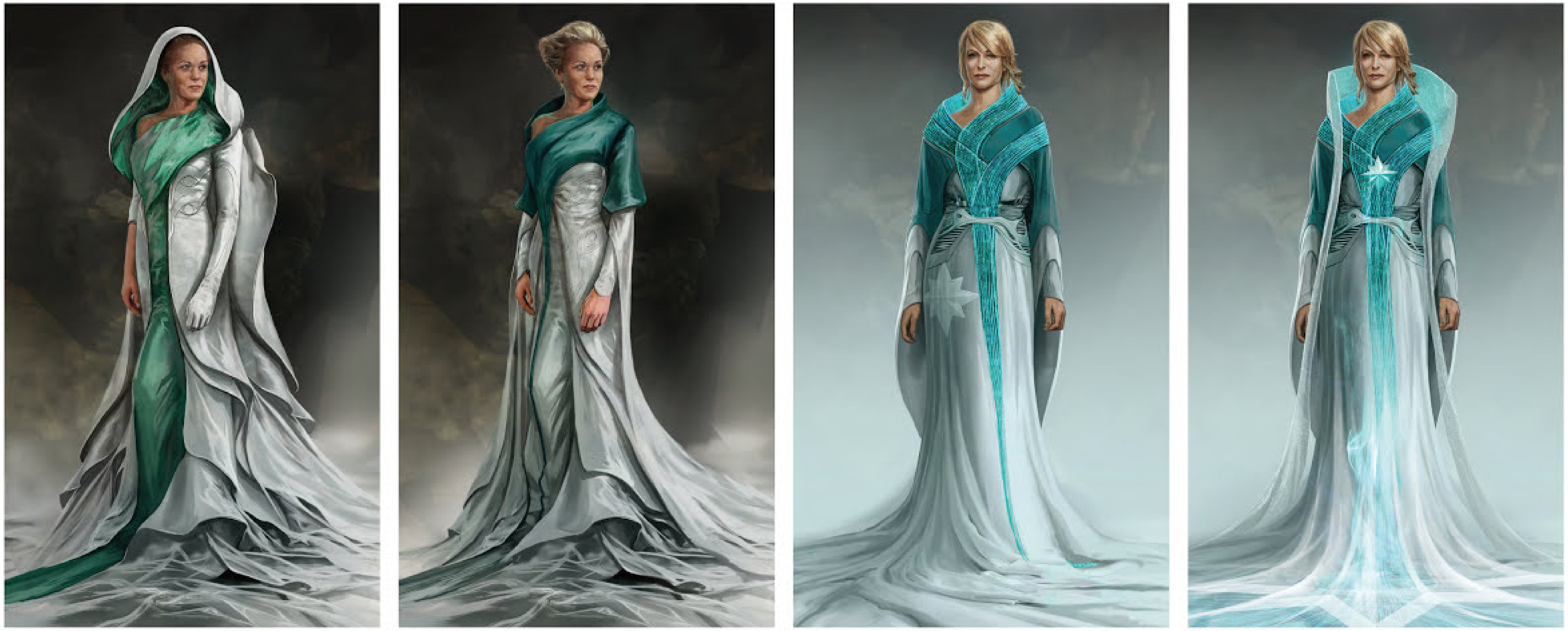










"When we knew that the Supreme Intelligence was going to be in the movie, there was no specific direction, so it was just blue-sky exploration of who the Supreme Intelligence could be," Jackson Sze says. "I was imagining a very regal, wise woman who is comfortable with military hardware and sophisticated enough to enjoy certain luxuries as the supreme being of the planet, sitting on her 'throne.' We were also exploring using water as technology on that planet, so we can see the cascading water plates on the right displaying information to her so that she is almost like a regal tactician for the planet."





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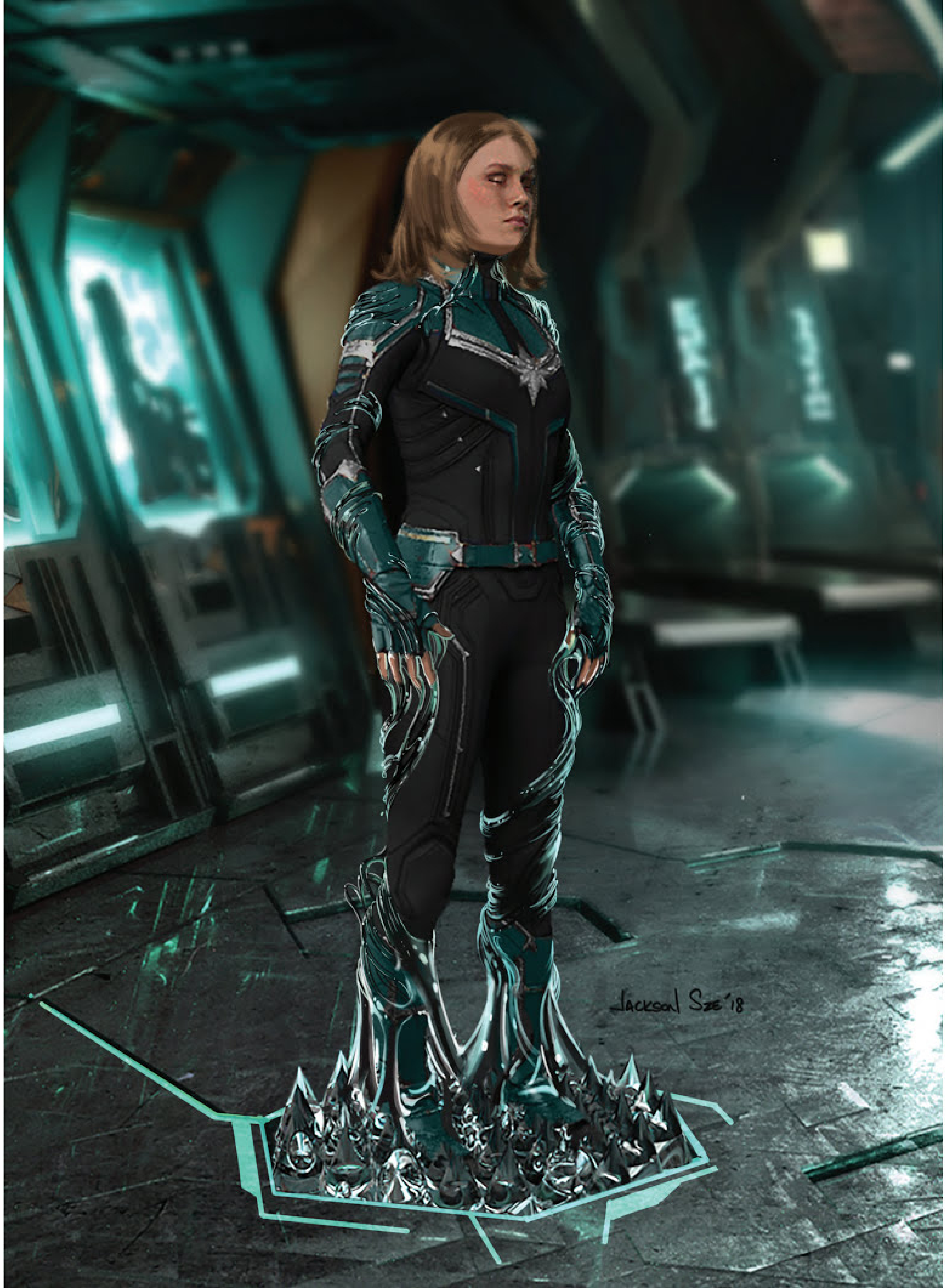
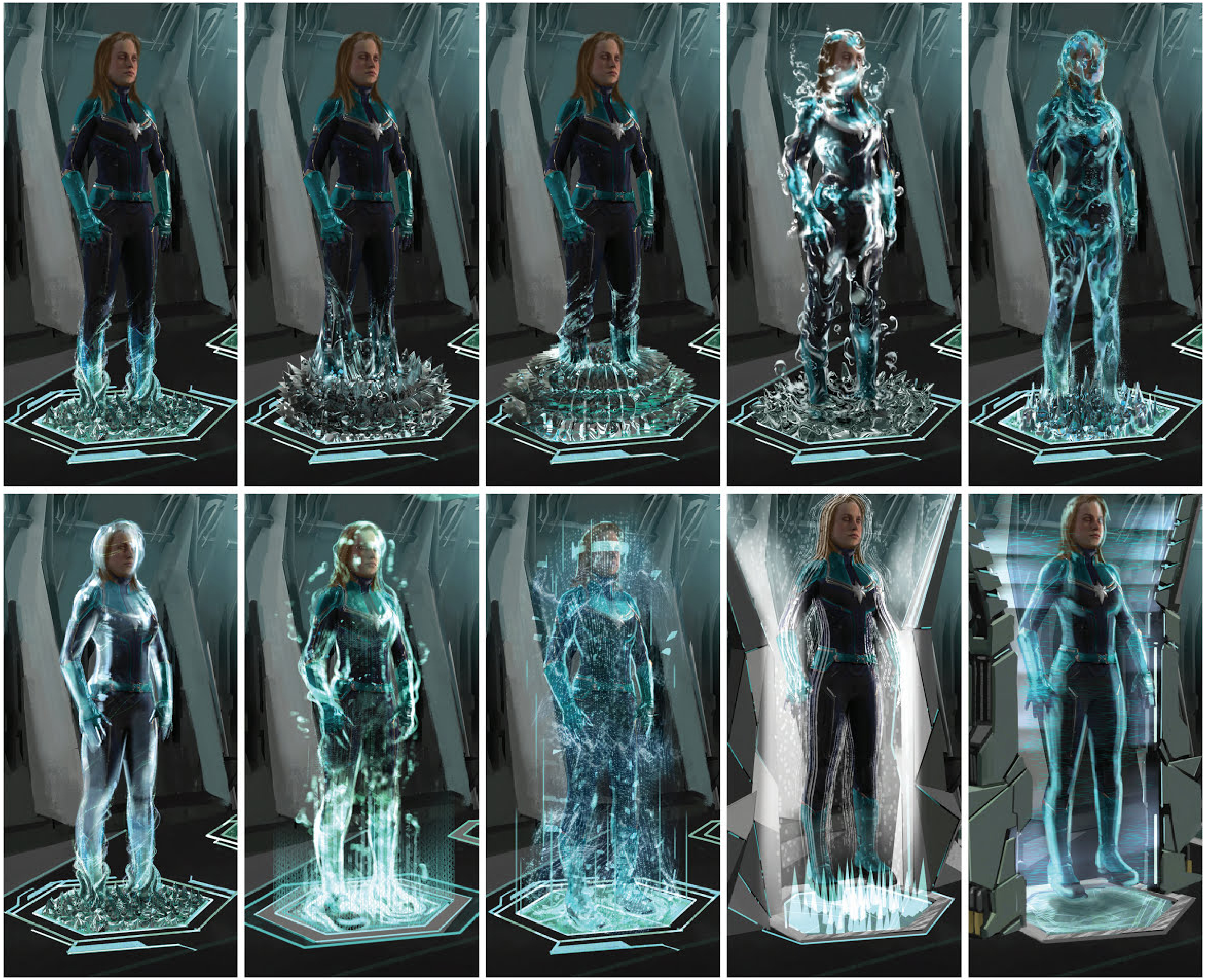


The *Helion* incorporates technology that allows Vers and the other team members to create a direct link to the Supreme Intelligence. "These are communication devices on the ship so that she can communicate with the Supreme Intelligence," Sze says. "Like the previous image, we were talking about using water or liquid as a way for data to be transmitted in the Kree world. We're still sticking with using liquid as a medium for data transmission, so the look of these from metallic fluids called ferrofluids where liquid metal actually forms into almost cone-like shapes. We took that idea and gave it a sci-fi spin to try to see if we could use some of the real Earth metallic behavior to help with the form and look for our sci-fi transmission. Hopefully it will be a visual that is fresh."



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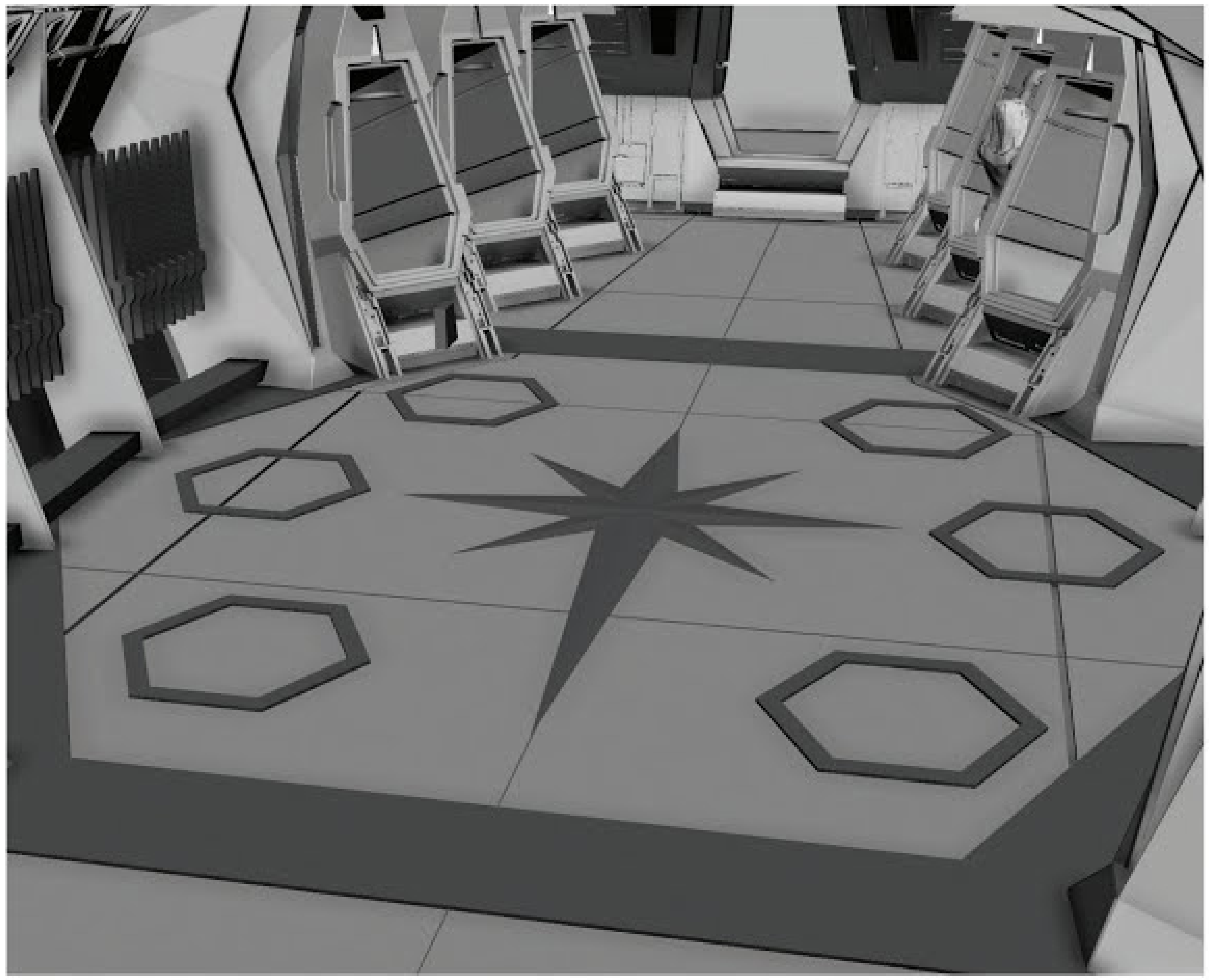
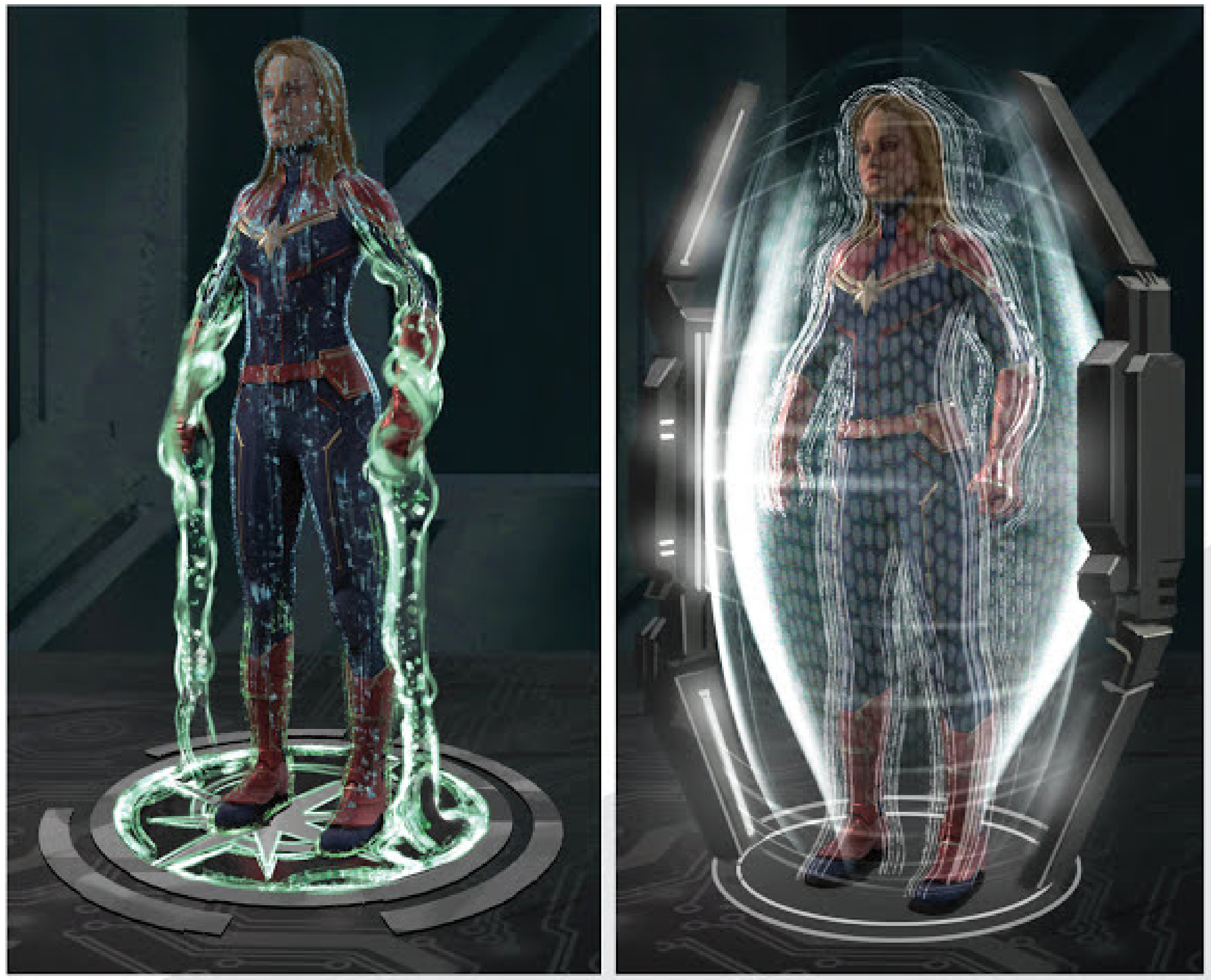


The team explored various designs for the communication pads, but the belief that water should be central to their technology remained constant. “Early on, me and Andy [Park] and Jackson [Sze] were all talking about a new type of technology that they could be using and maybe it’s using water like an internet connection—liquid technology,” Anthony Francisco says. “The way I saw it, it’s almost like rainwater that gets hit by light. When I had Carol in the communications—maybe when she goes into that state of meditation—her environment becomes almost like she’s underwater or almost an upside-down rainfall. I tried to make it feel like a dream where you’re underwater.”



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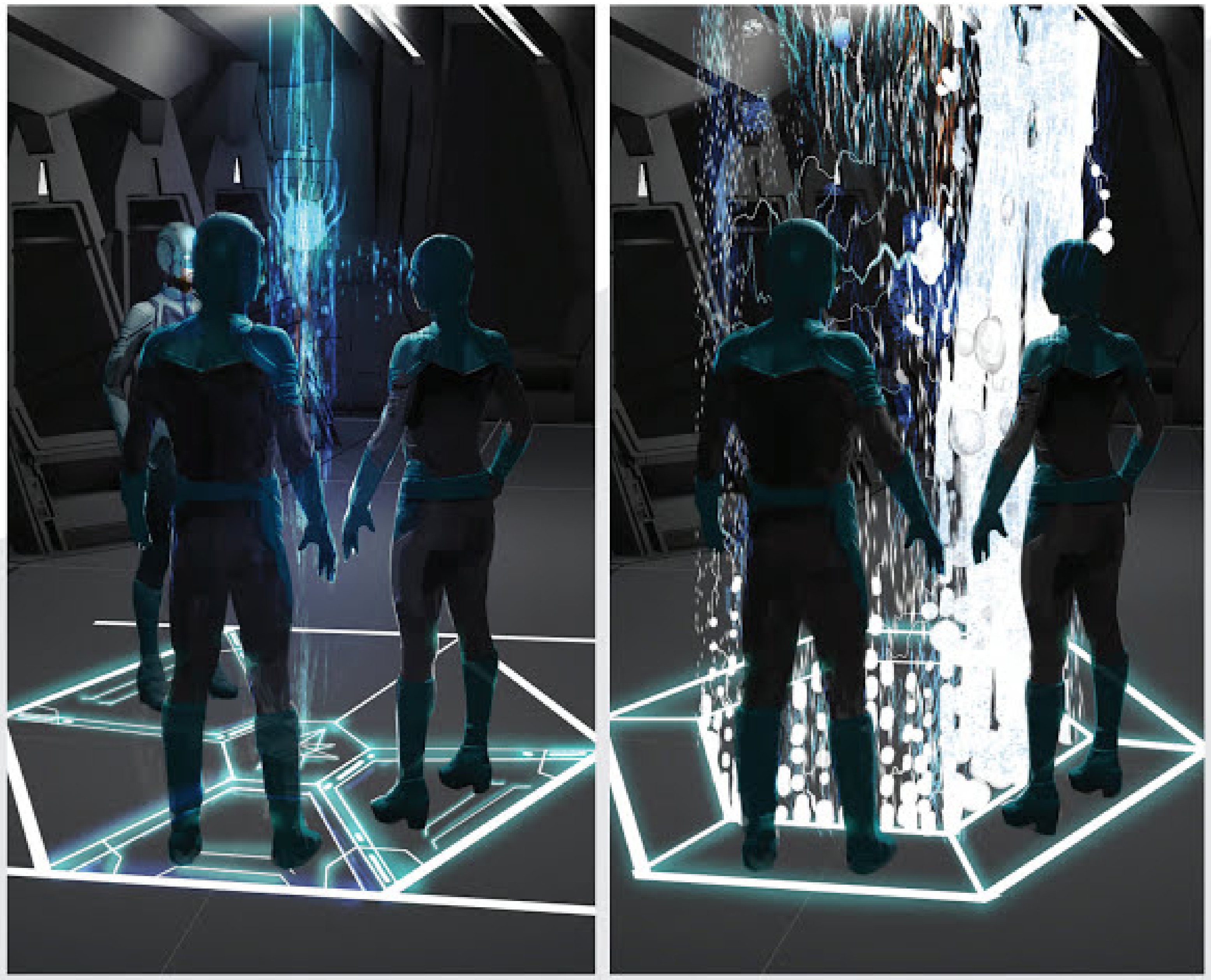

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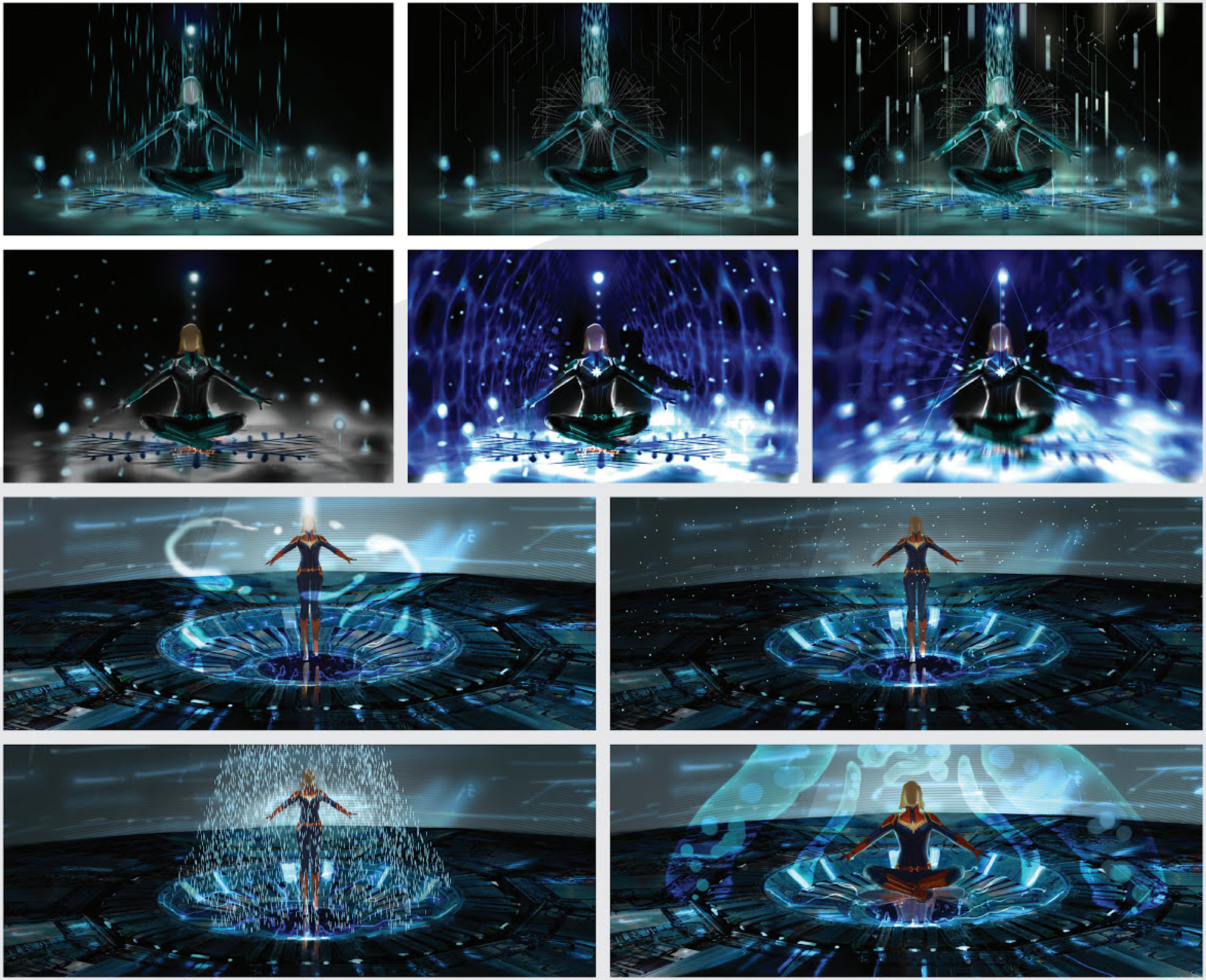

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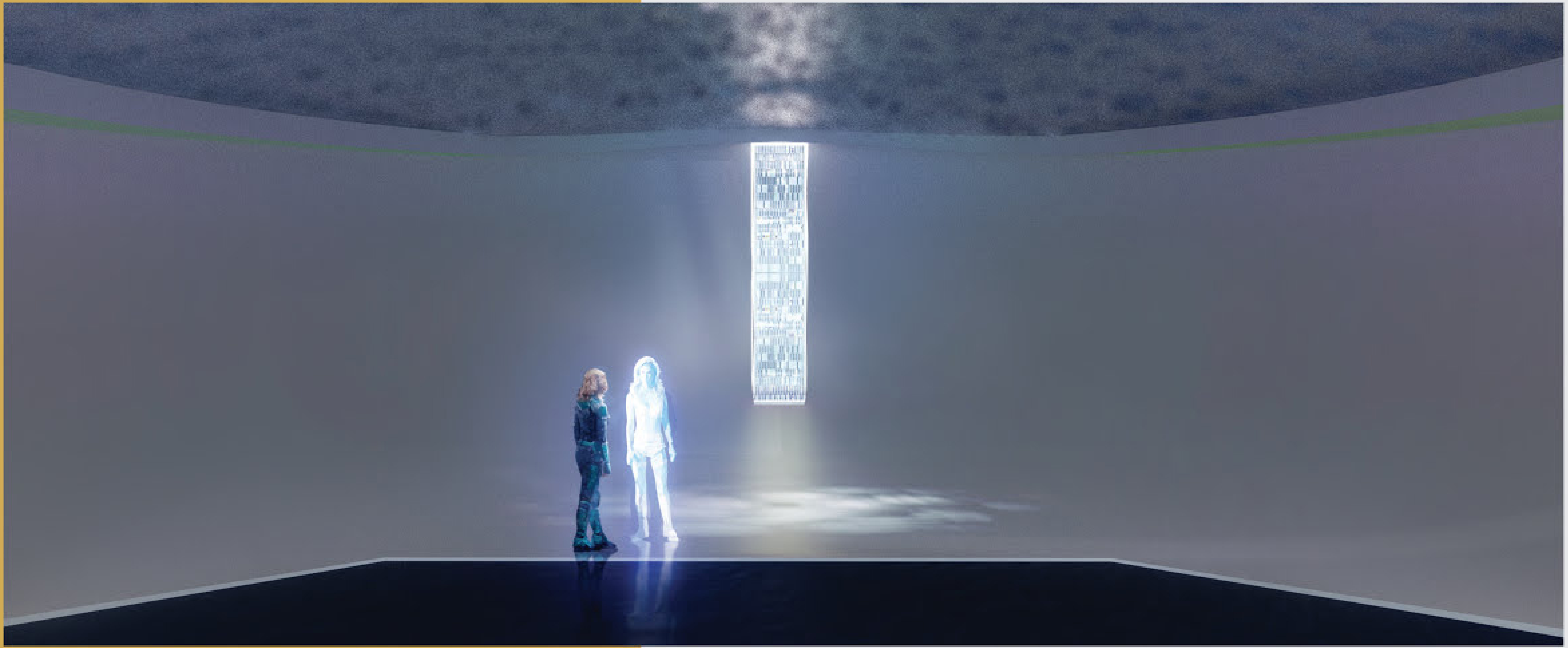
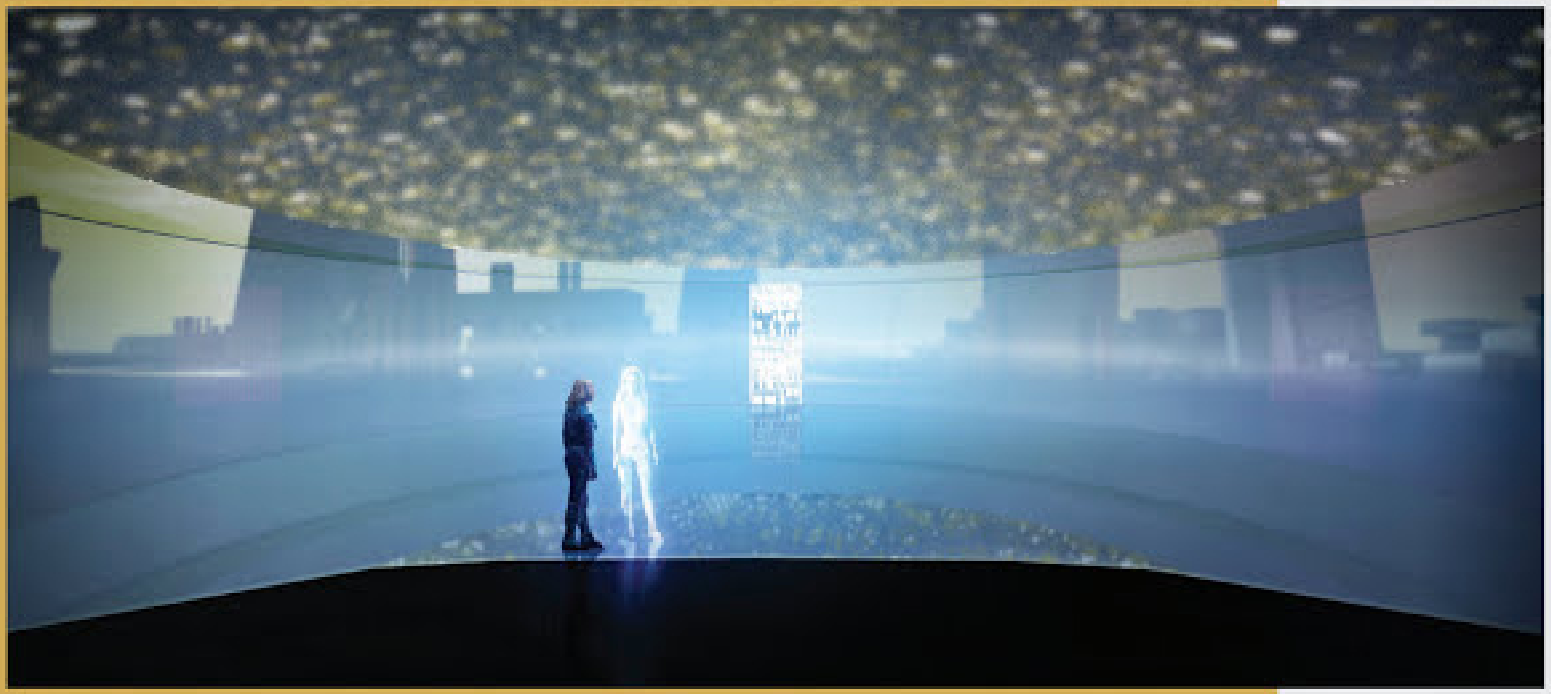
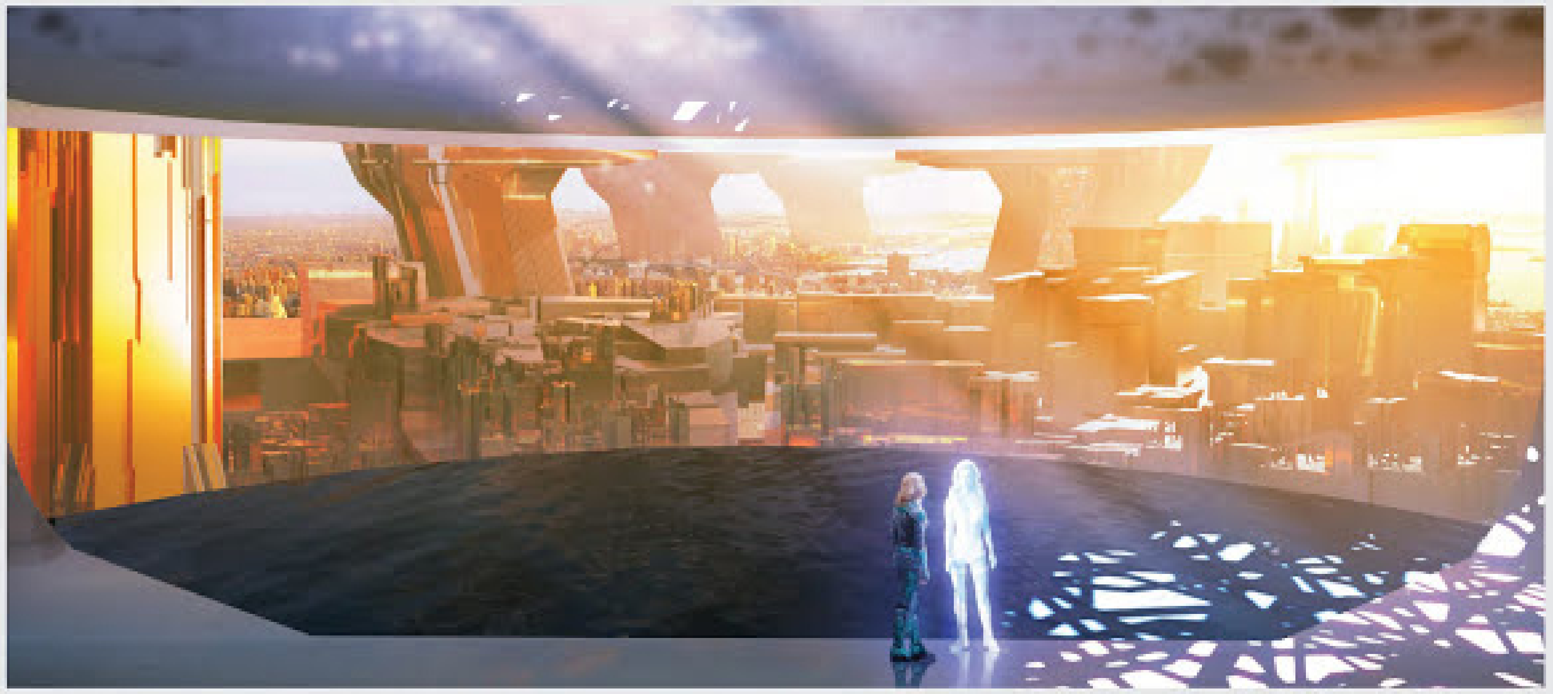
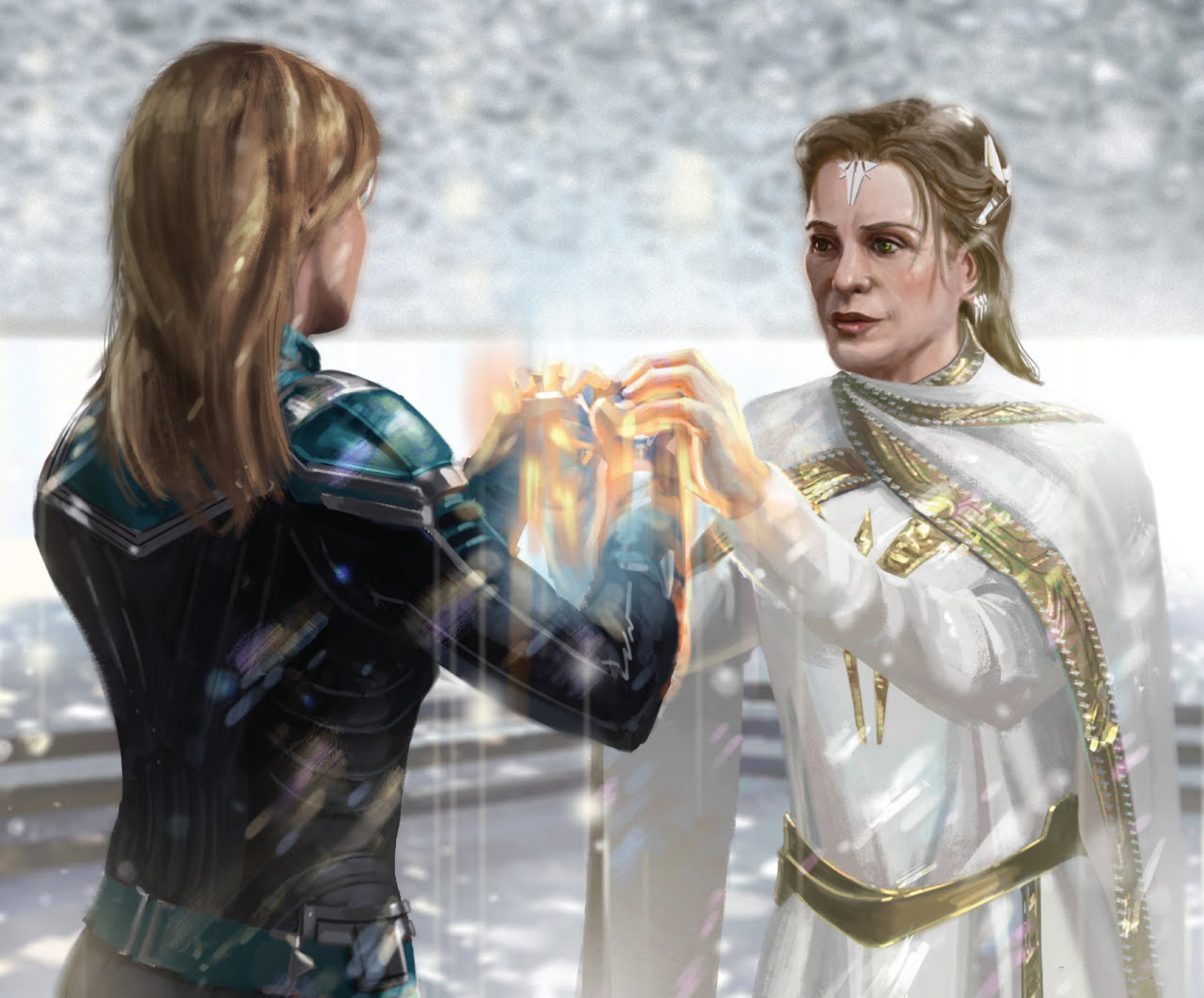


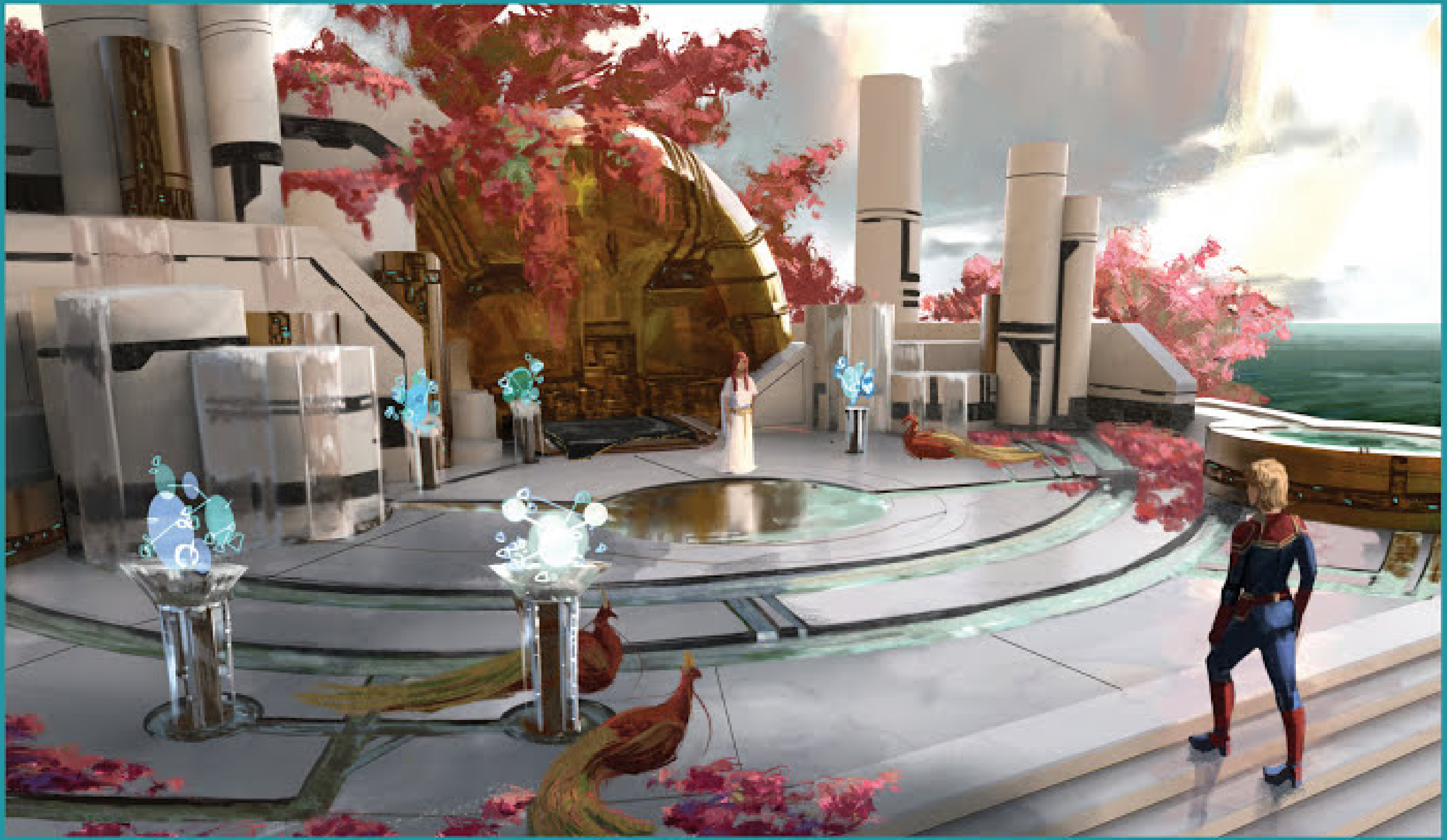




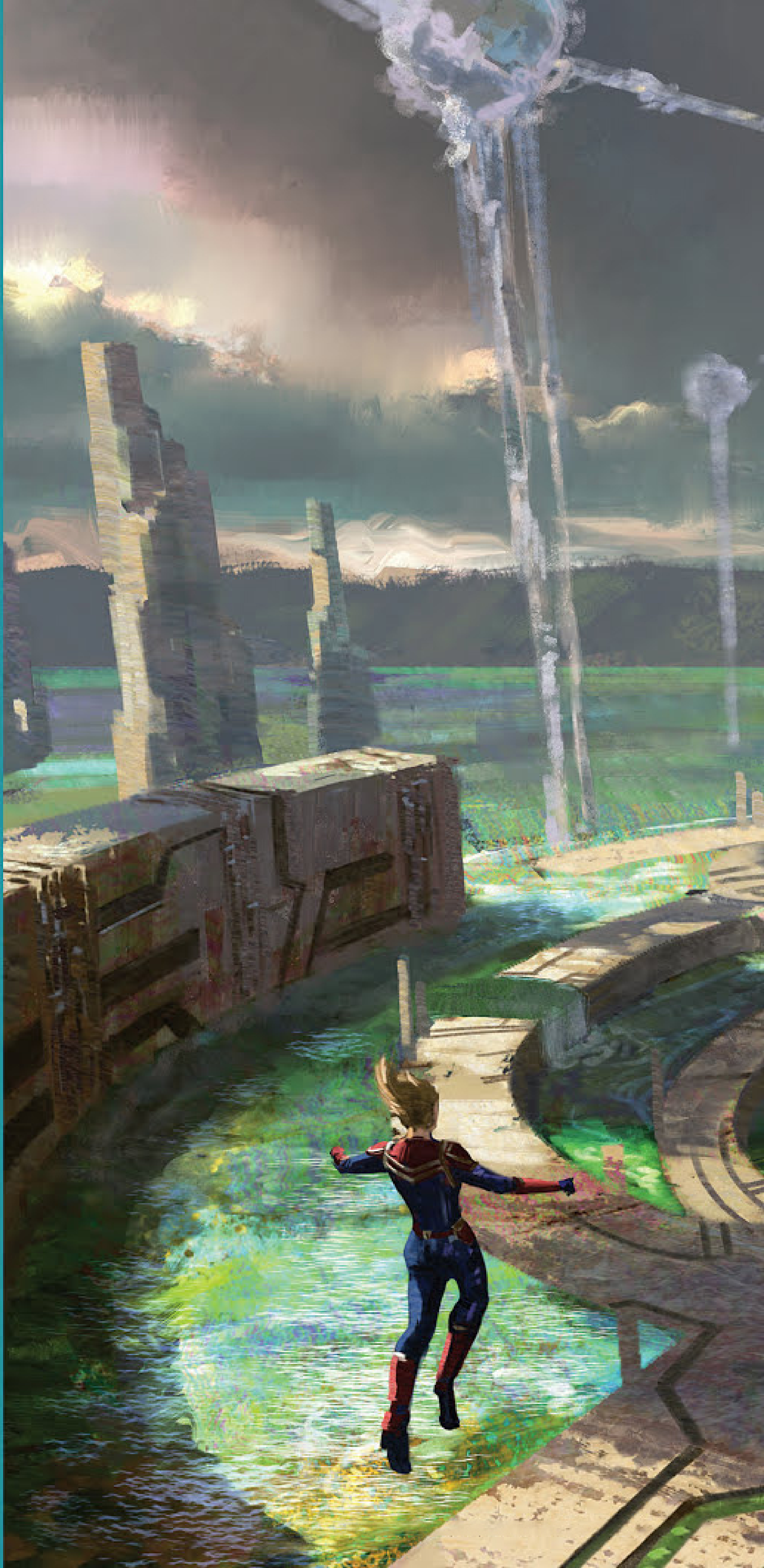
Meetings with the cardinal being take place in the Supreme Intelligence chamber. "The idea is that it's an infinite space where you commune with the Supreme Intelligence," Andy Nicholson says. "It started off with a very specific architectural space. And then we started moving toward stuff similar to a space that felt like you were in lower orbit over a planet with a horizon way, way in the distance—some sort of sky above you and light coming down. It just had to be an ever-changing, limitless space. That's what we moved toward. So after various iterations of being in a building, being up in Hala and seeing Hala, it just became infinite space, which is how we played it in the end."

KESLER ■ SZE ▶





"These images were done at the very beginning, the first couple of weeks of preproduction on *Captain Marvel*," Sze says. "We were still playing with the idea of using liquids—water as data or a sci-fi transmission medium. So a lot of those images have rippling water puddles as a form language for designing her space. At that point I was just thinking it might be cool to have almost a grand arena to see the Supreme Intelligence."



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TORFA

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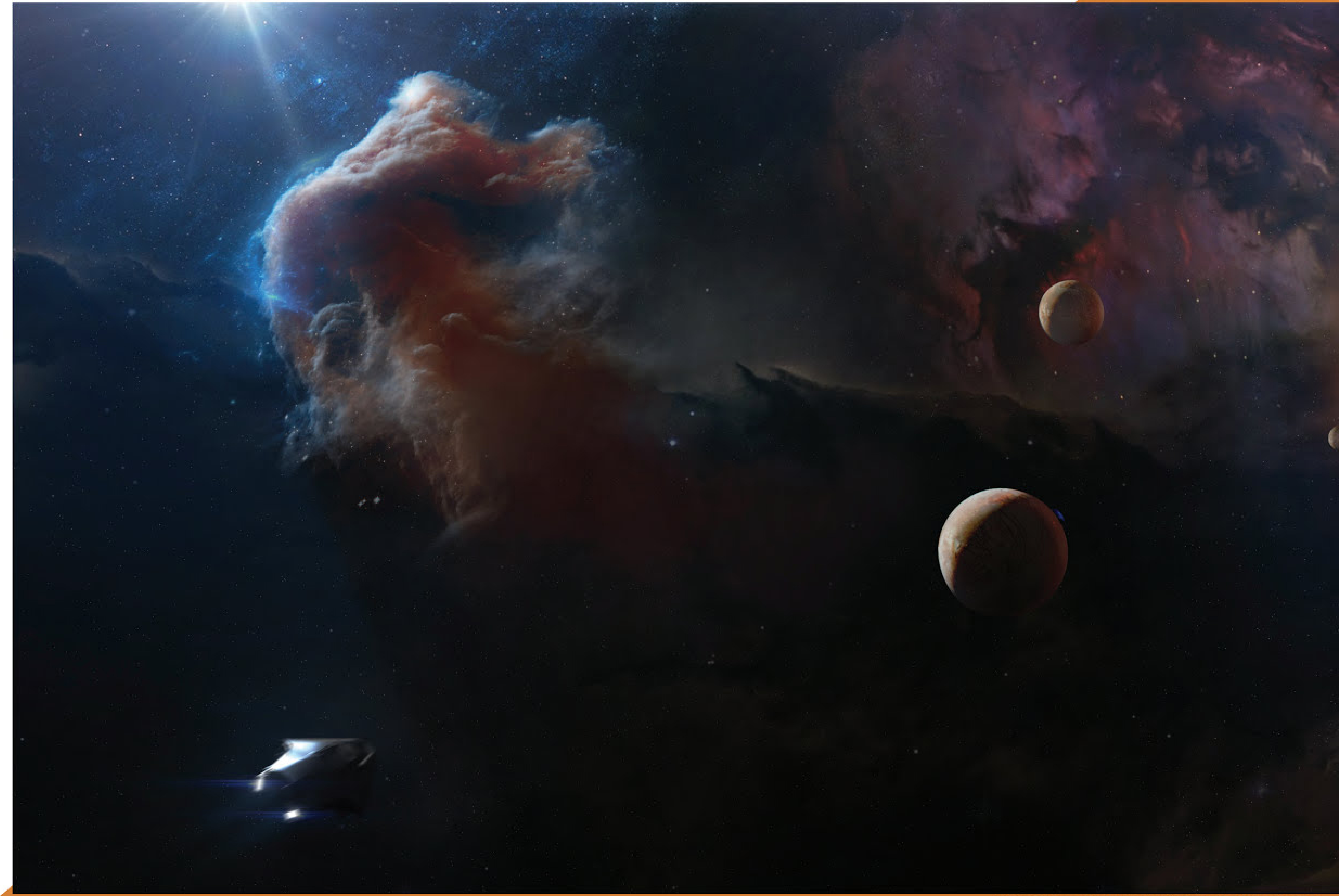
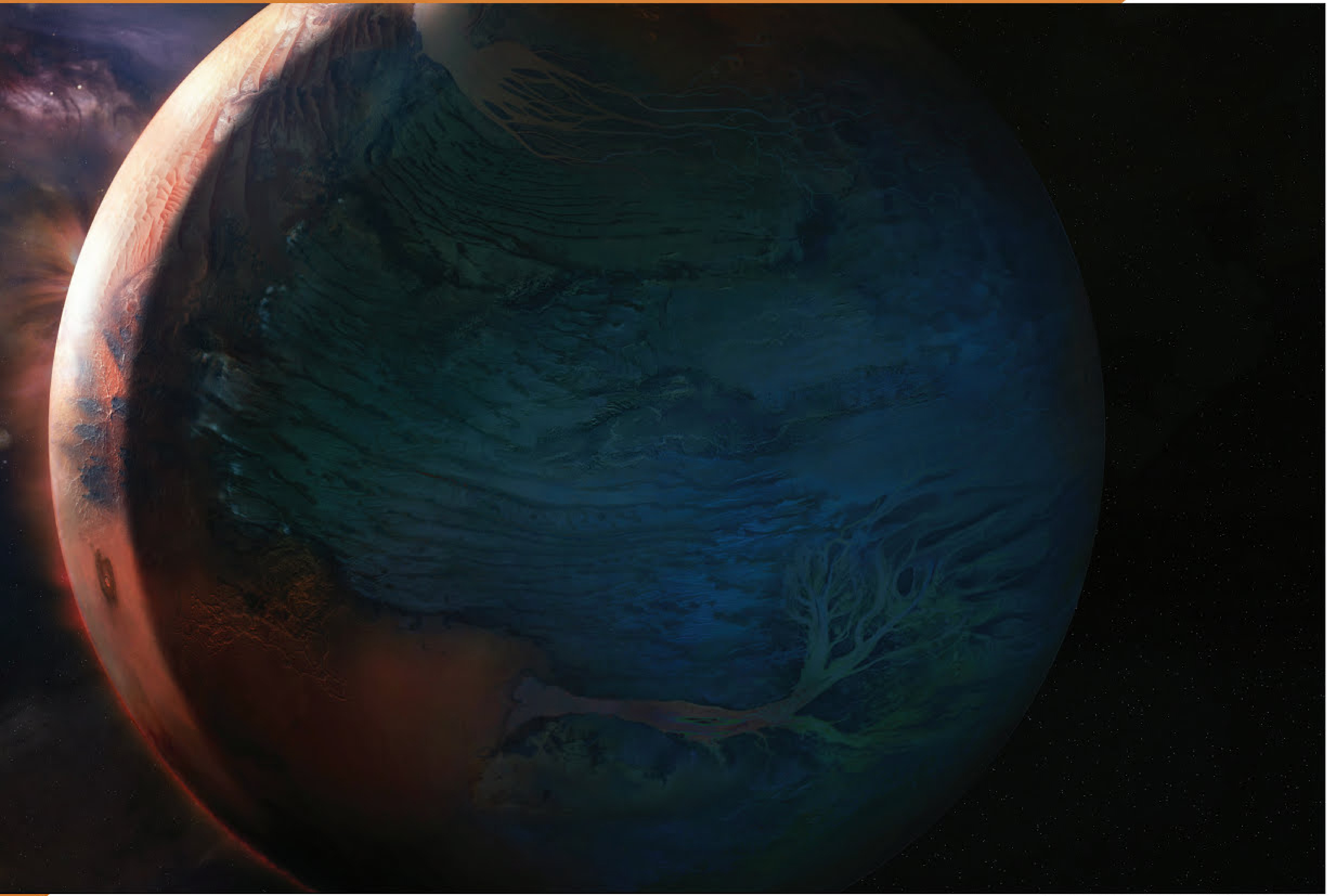
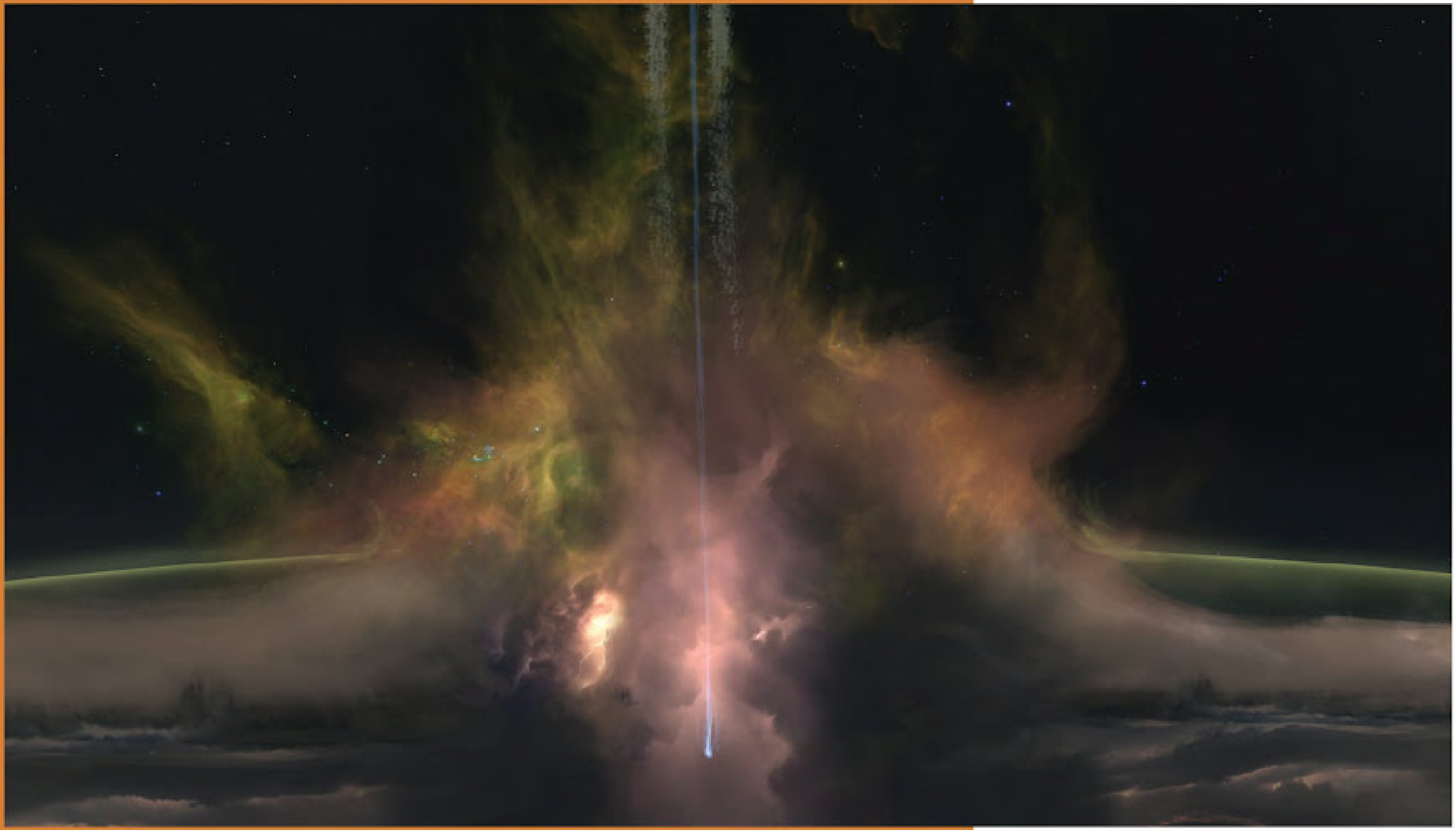
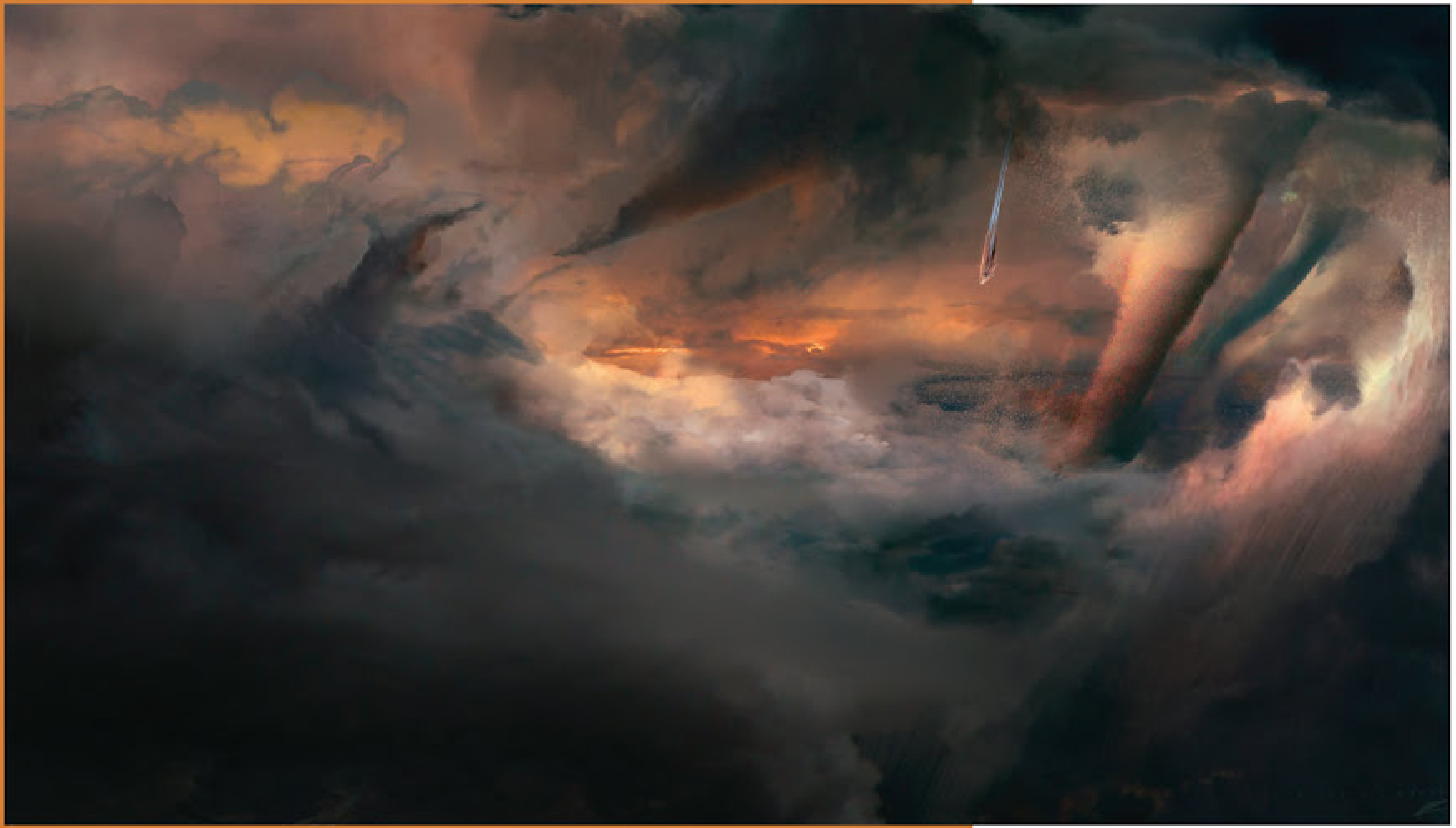


orce is called for a dangerous mission lanet Torfa: to locate and extract the Soh-Larr before the Skrulls do. It is t filmgoers will get their first glimpse ull in the MCU. “We’ve talked about lls since the very earliest days at Studios, figuring out when and where to introduce them,” President of Marvel Studios and Producer Kevin Feige says. “They might be the most famous alien race in the Marvel comics. They’re shape-shifters. They’re green. They’ve got pointy ears. They are very important to the mythology of our comics and our universe going back decades. This Captain Marvel story was the right one to bring them into the fold and to introduce the overarching narrative of the Kree-Skrull War, which is one of the most important and groundbreaking storylines within the Marvel comics, and that will be the backdrop to the adventures of Captain Marvel.”



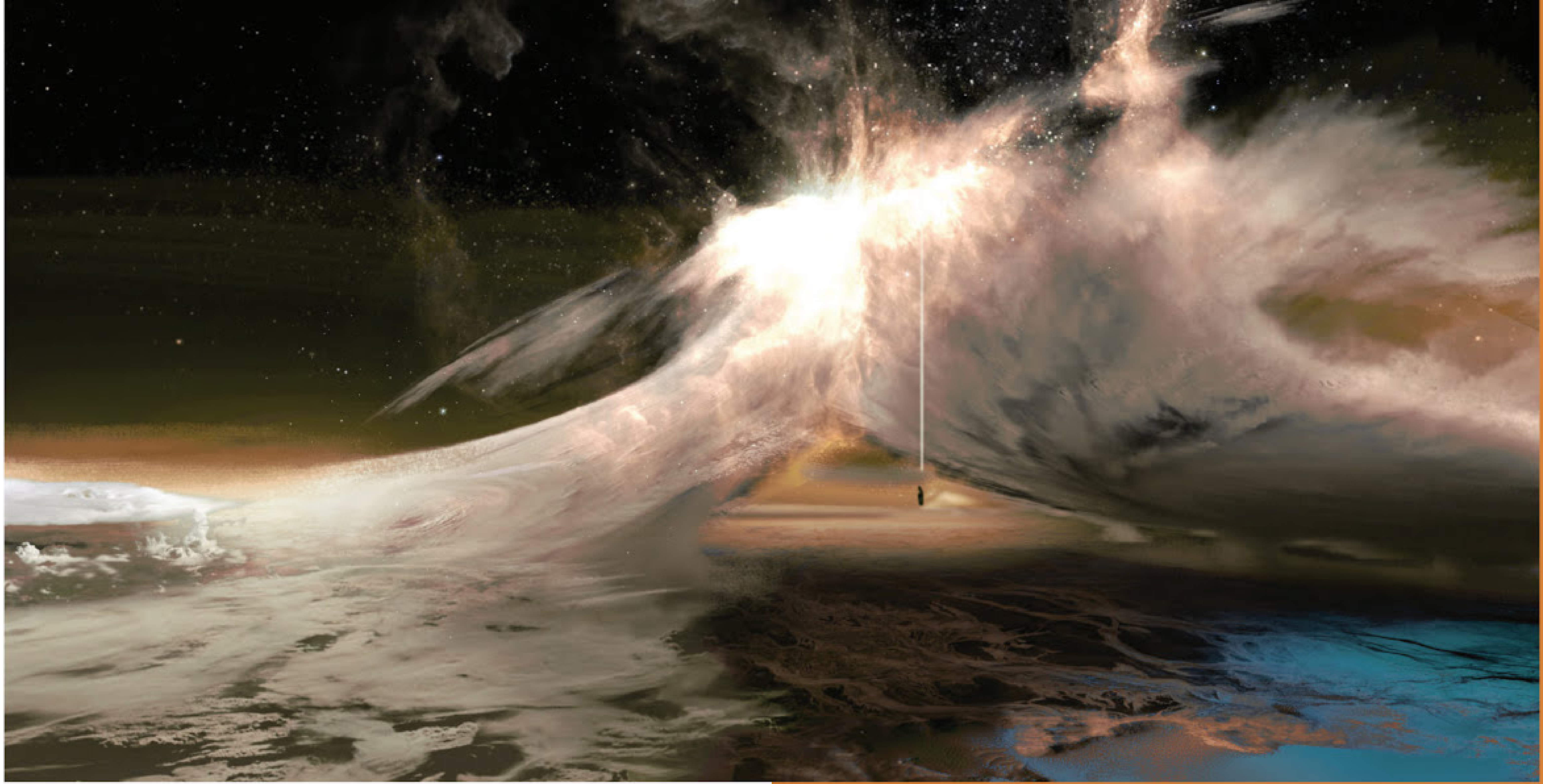


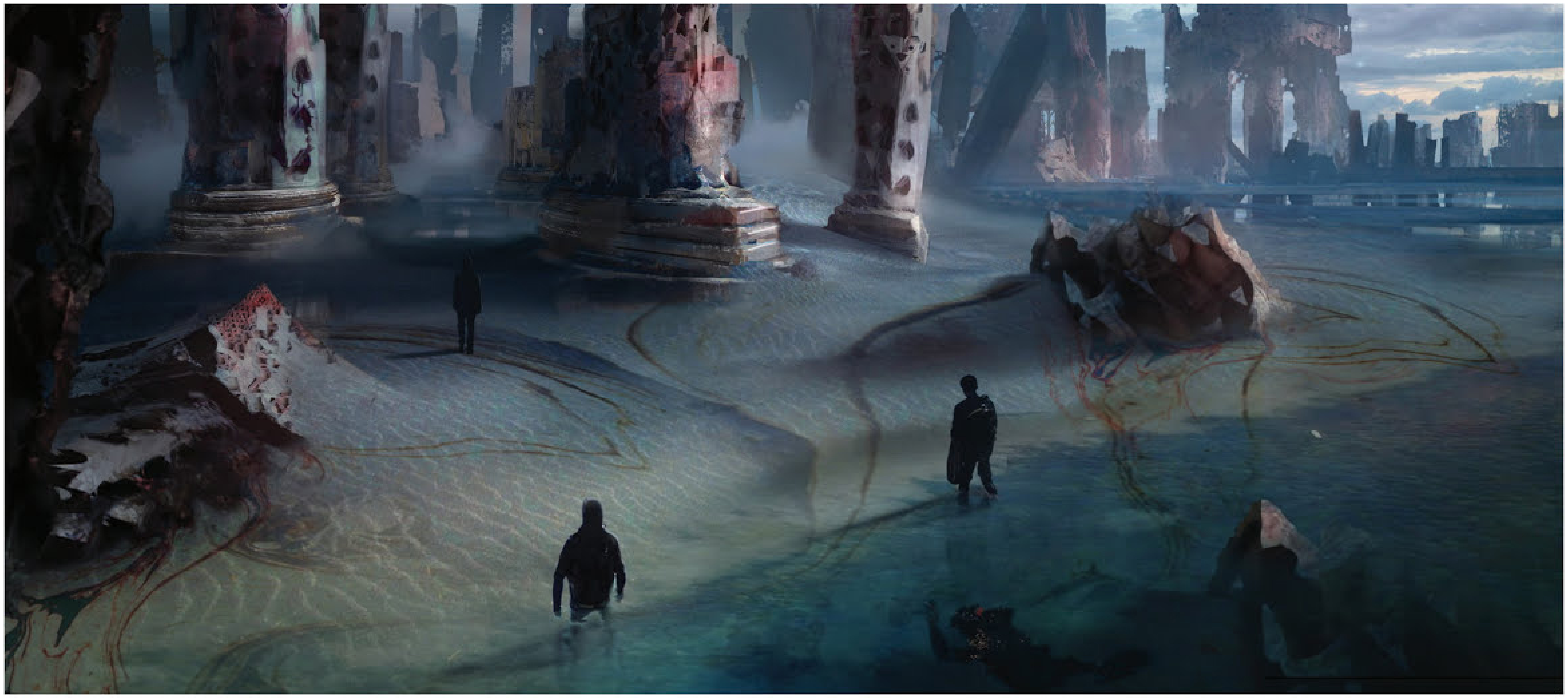


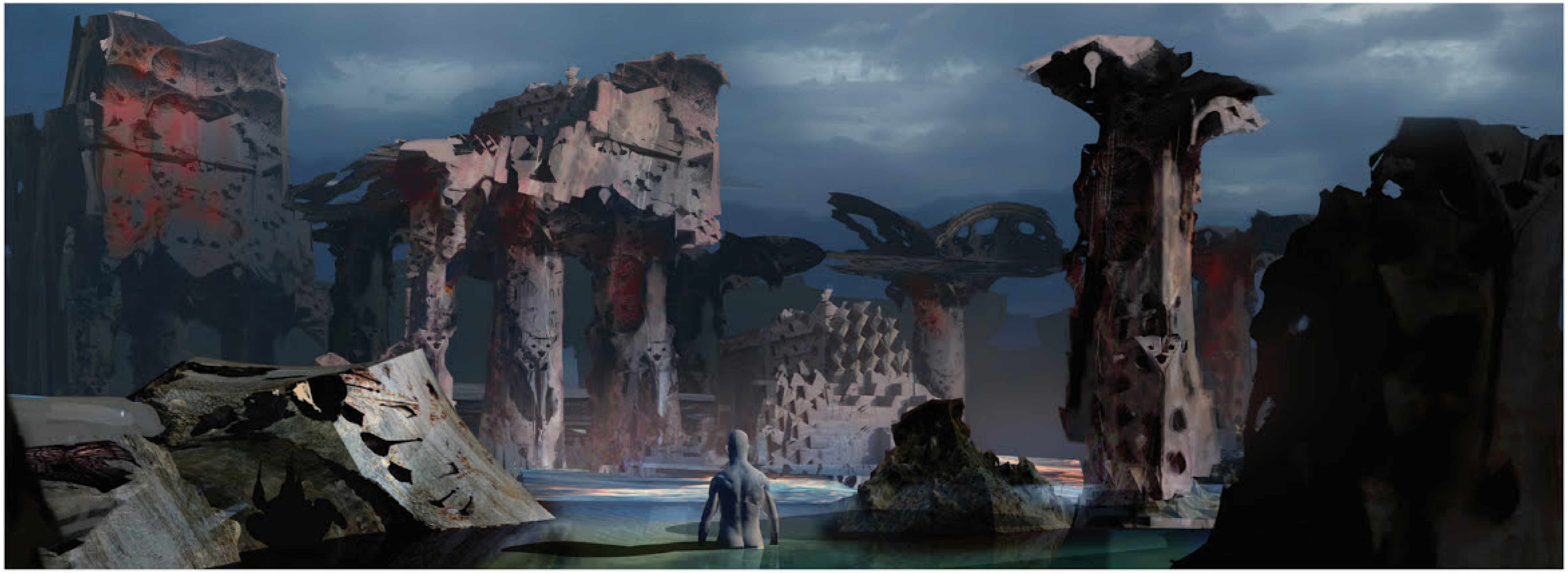
Creating worlds is always a new challenge, and this time the task was to build Torfa, a planet caught in the midst of the Kree-Skrull war. "I was working with [Cinematographer] Ben [Davis] closely," Production Designer Andy Nicholson says. "We decided on shooting it at night, making sure that we had a color-control palette that was lit by strong colors, so it had a strong contrast. We would introduce weird colors. Shooting it at night was sensible because it saved on generating huge amounts of backgrounds—limiting what you see—and then we also needed to move the camera quickly through a lot of space to give the sequence a sense of energy. You don't get anything kinetic out of just having stationary cameras and people going past them. You need to move with them."

◄ TOP **CARPIO**; BOTTOM **ANDERSON**

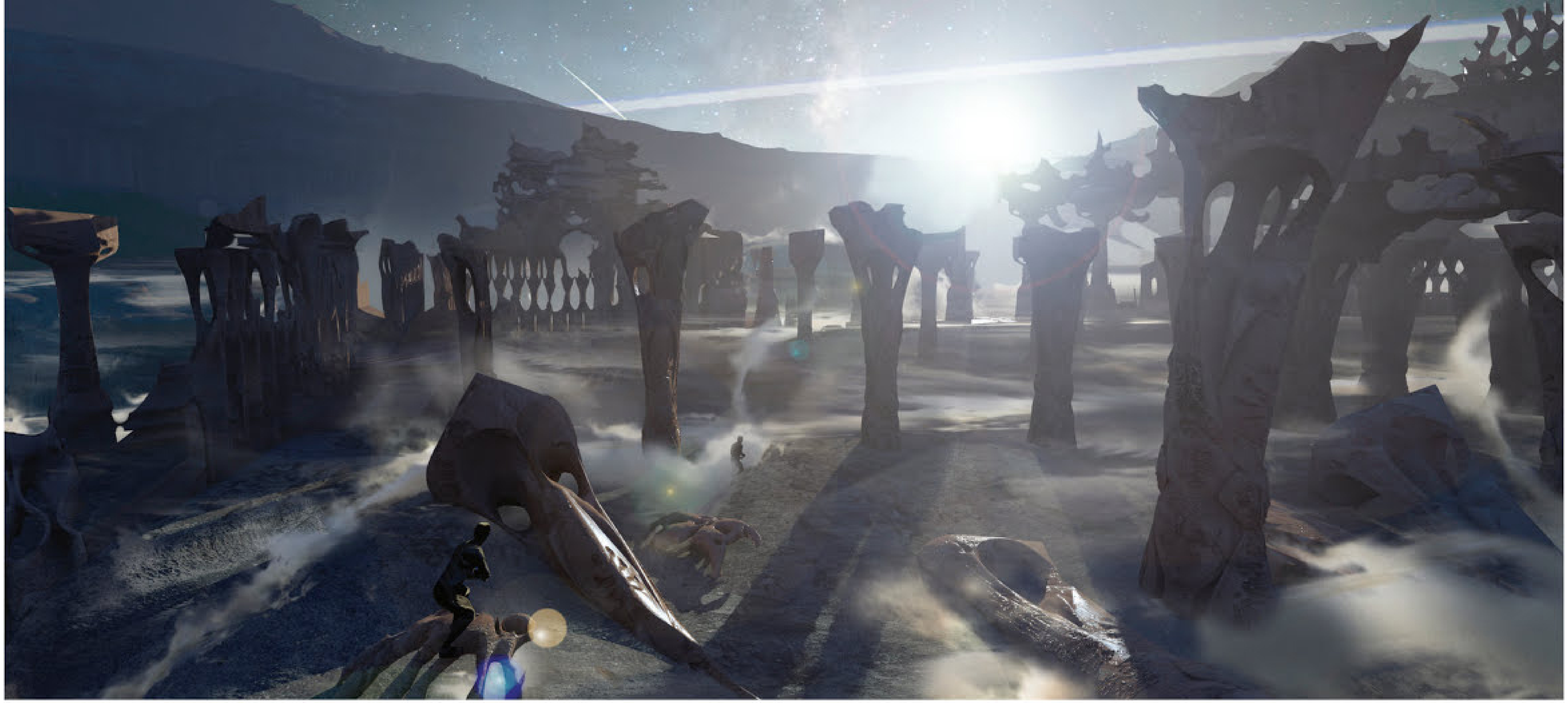
TOP **CARPIO**; BOTTOM **PETRAUSKAS** ►

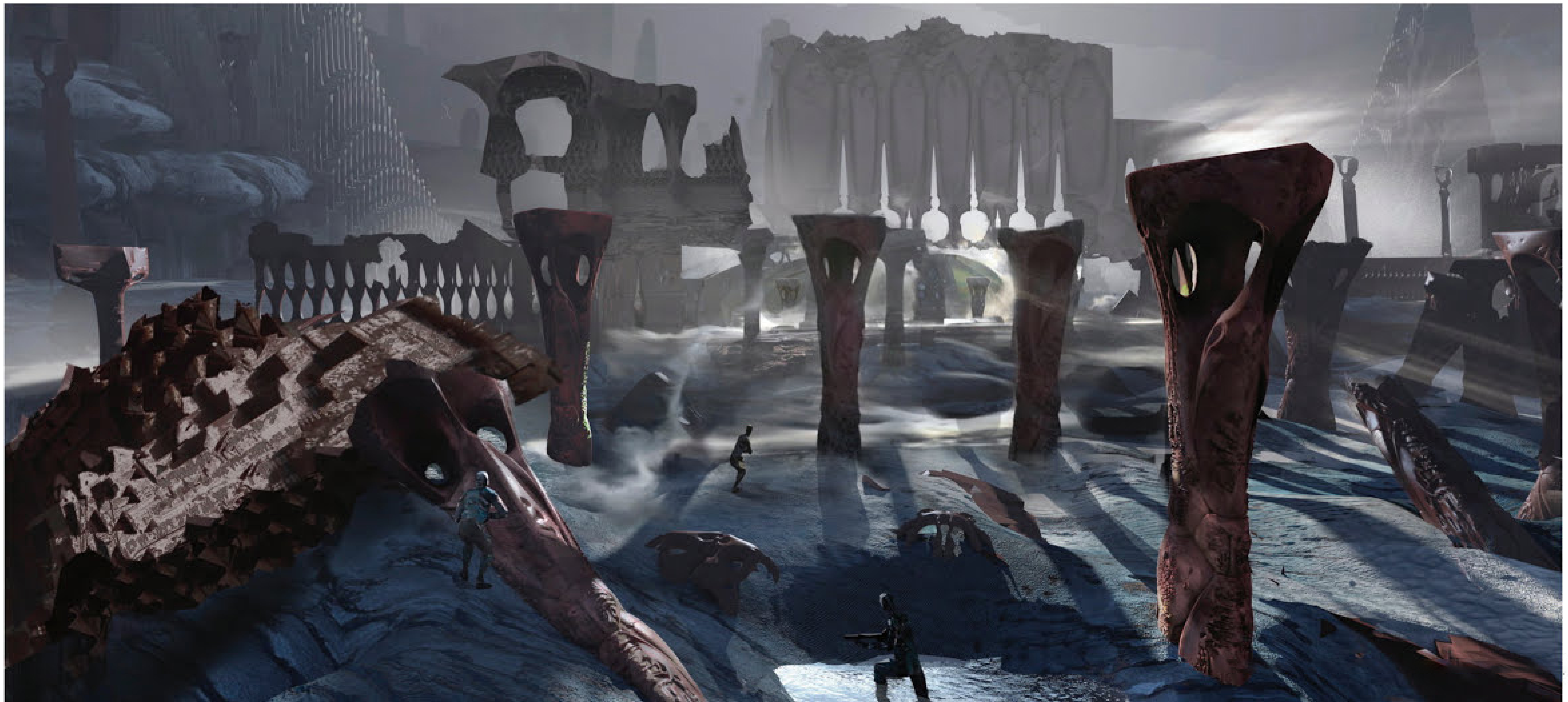


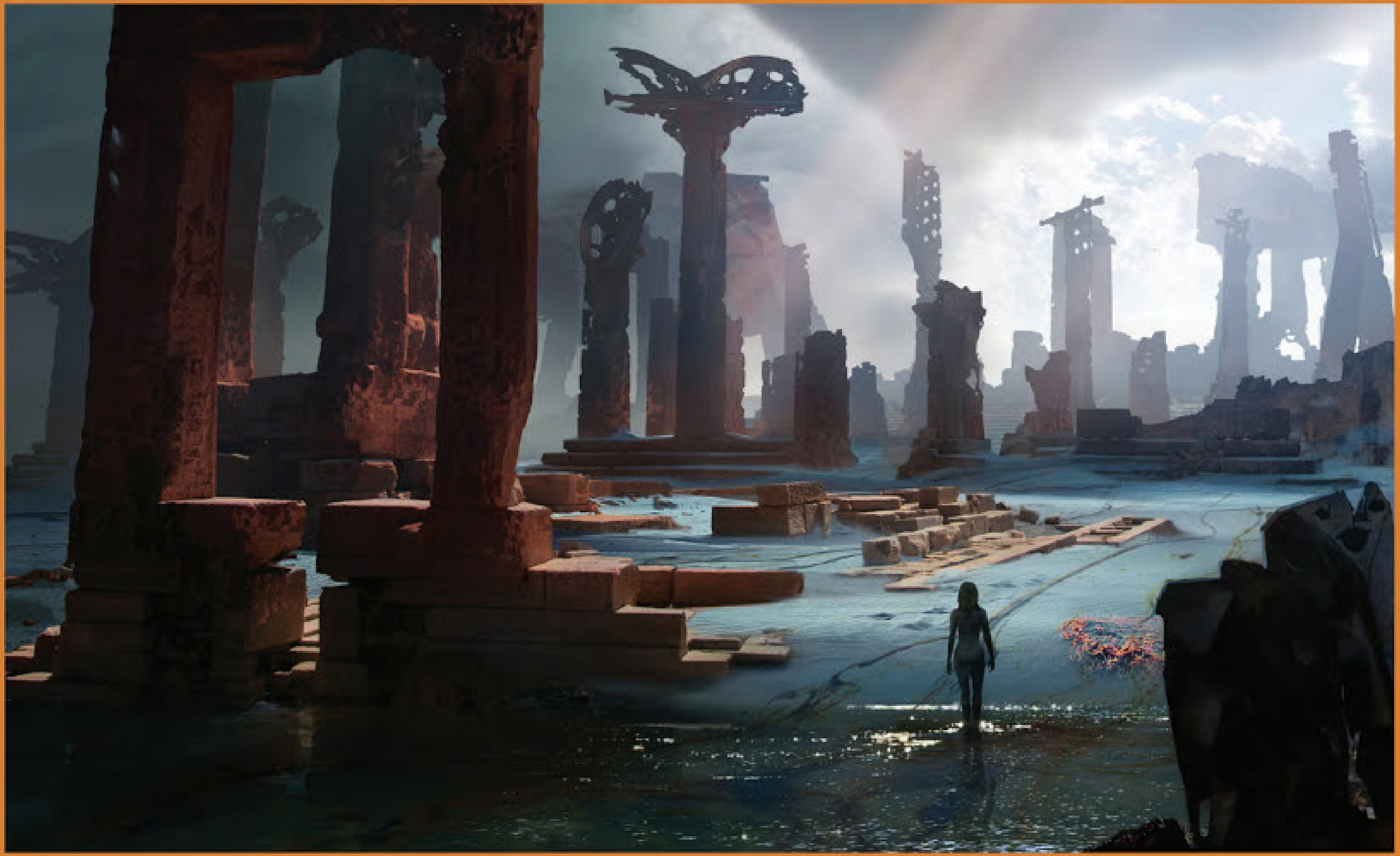




TOP **KESLER**; BOTTOM **PETRAUSKAS** & **KESLER** ▲ **PETRAUSKAS** & **NICHOLSON** ▶

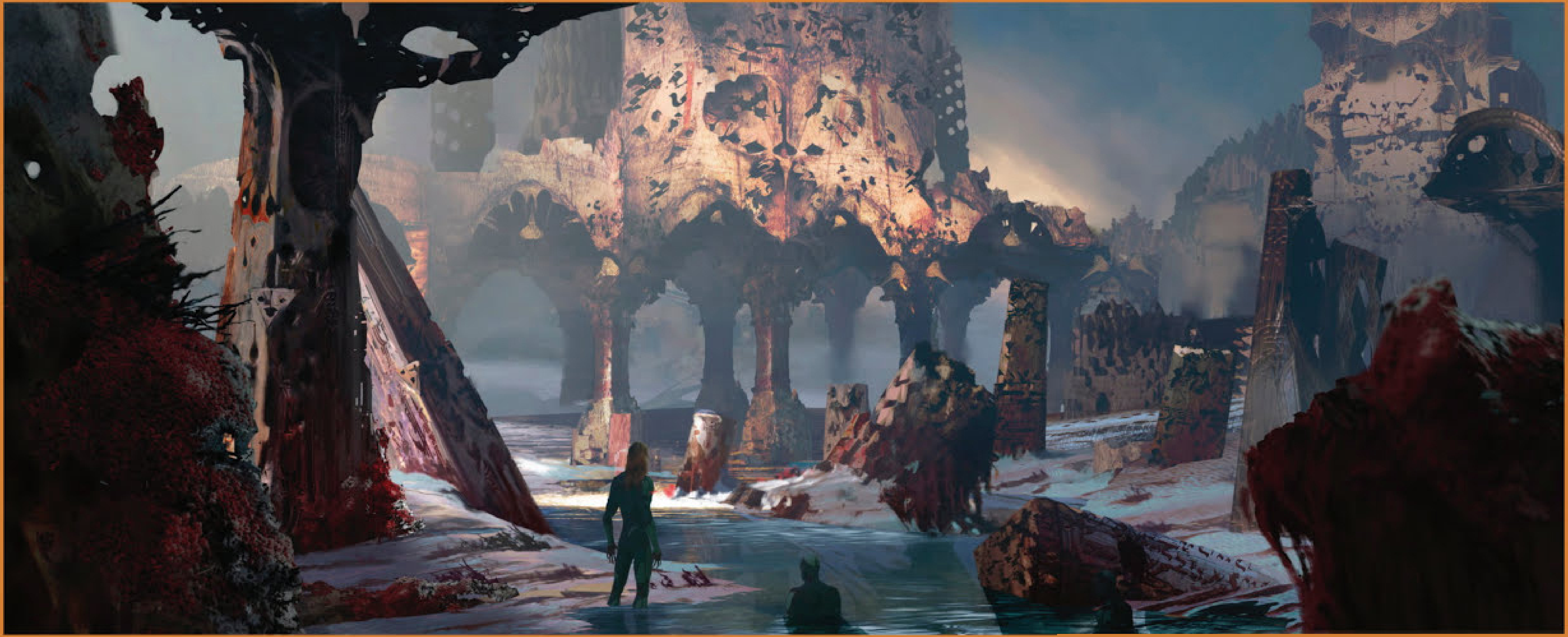


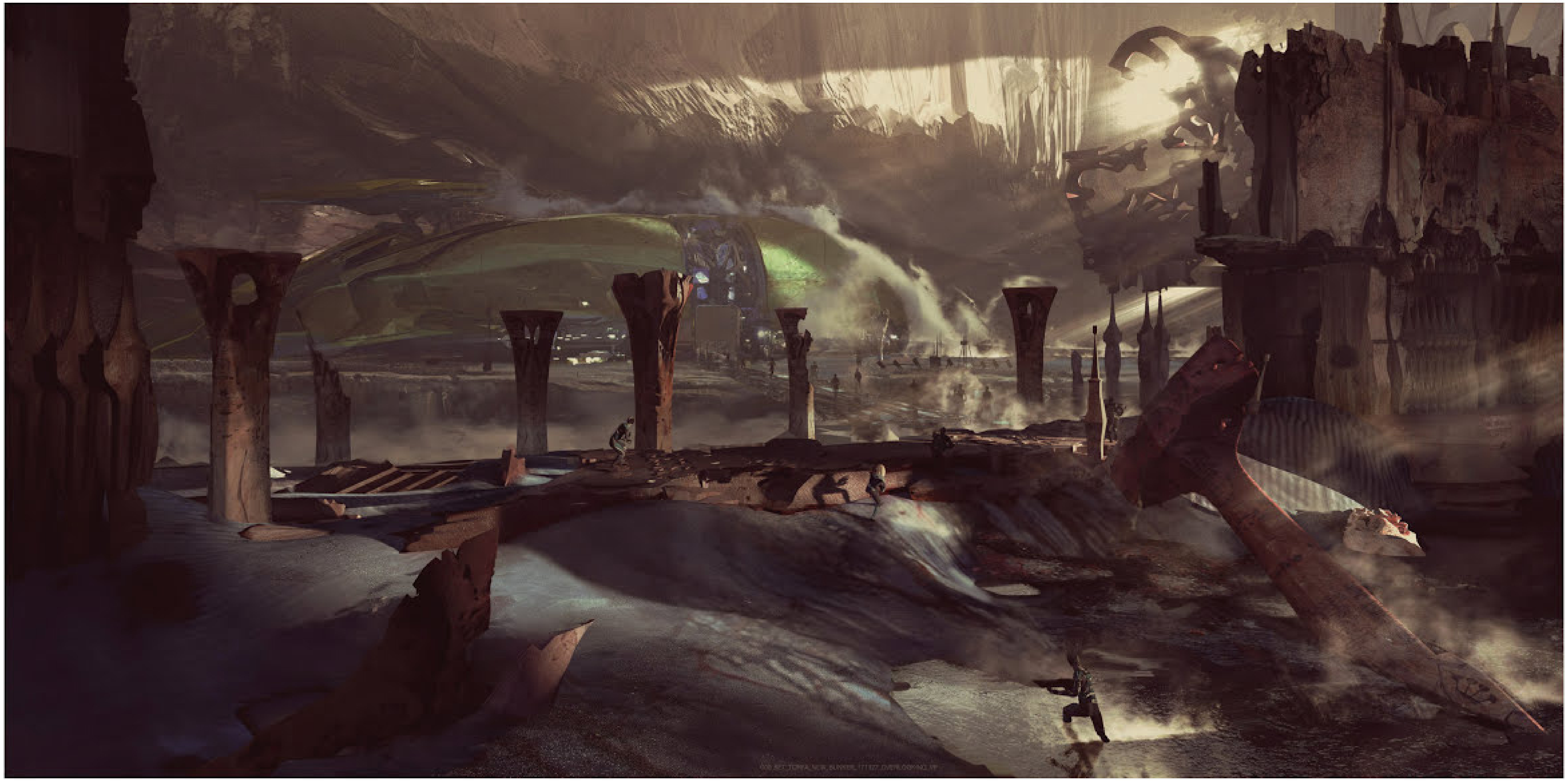




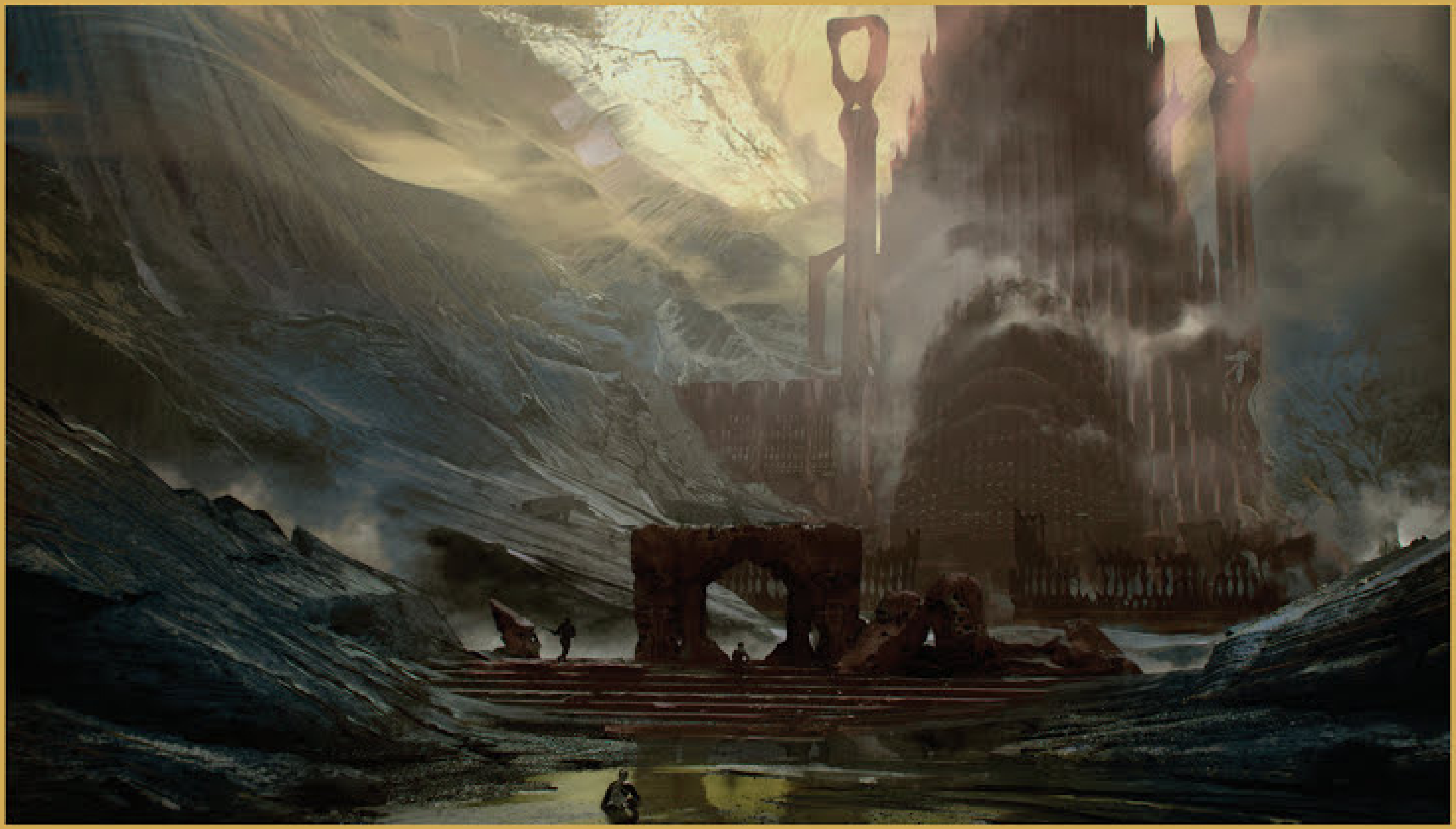
When creating Torfa, filmmakers needed to account for both the scripted action and the design of previously established worlds. "Torfa had to be identifiably both different from anything we'd seen in the Marvel Cinematic Universe before and also a place that was interesting and had a sense of history," Nicholson says. "Quite early on we settled on the idea to have it in ancient ruins. I liked a lot of references that I'd been looking at for a while of the Victorian discovery of ancient Egypt, and we took it into an alien-architecture direction. Eventually the idea went from being ancient ruins to being ruins that had been recently bombed. So that was what we ended up with as a physical build.

"We didn't want to make it look like any of the previous worlds in the MCU. The opening planet in *Guardians of the Galaxy* is an ancient ruin too. We wanted something with different colors. Sand wasn't something we'd done an awful lot of in MCU, so I wanted to introduce that among the ruins, and it just gave it a nice sense of somewhere different."



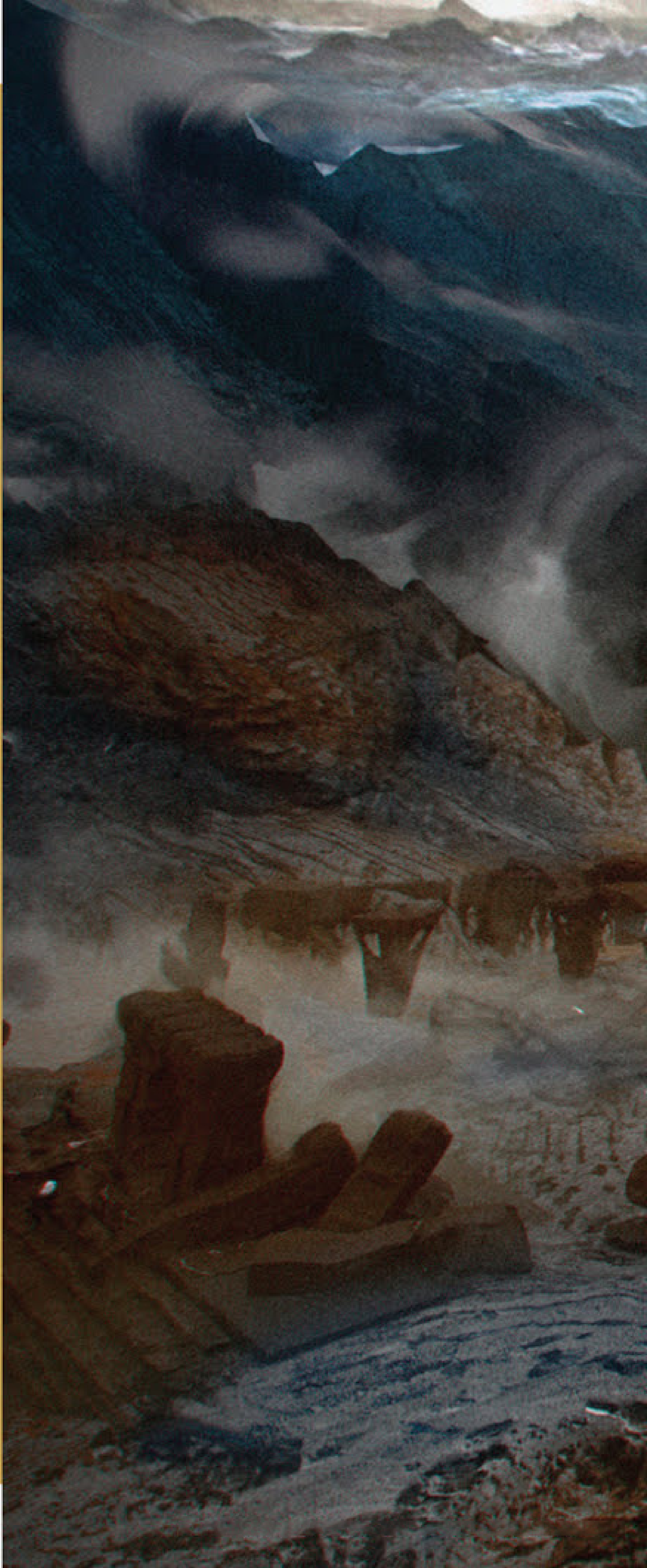


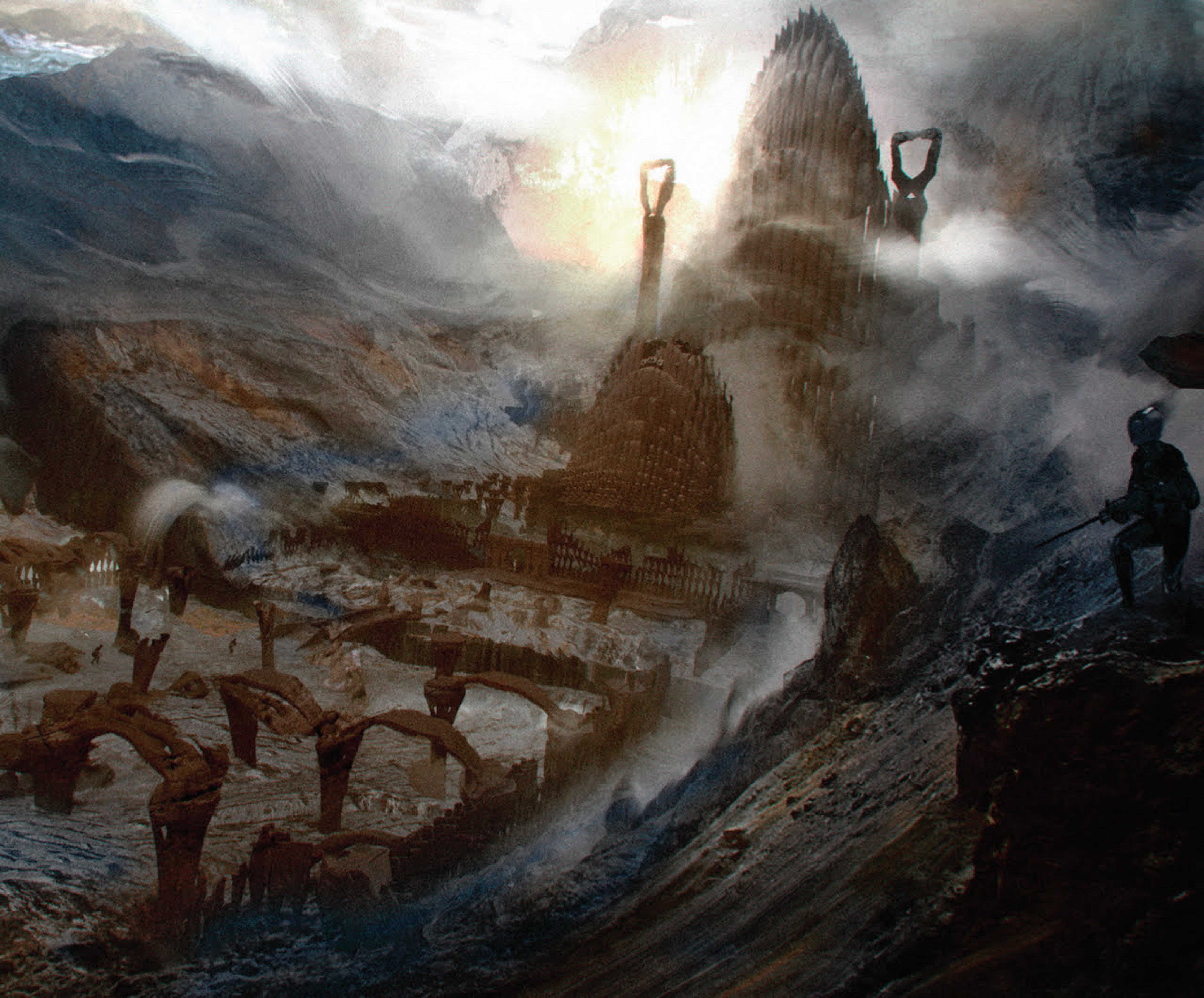
◀ **KESLER** ▲ TOP LEFT **PETRAUSKAS**; TOP RIGHT **VIERS**; BOTTOM **PETRAUSKAS**

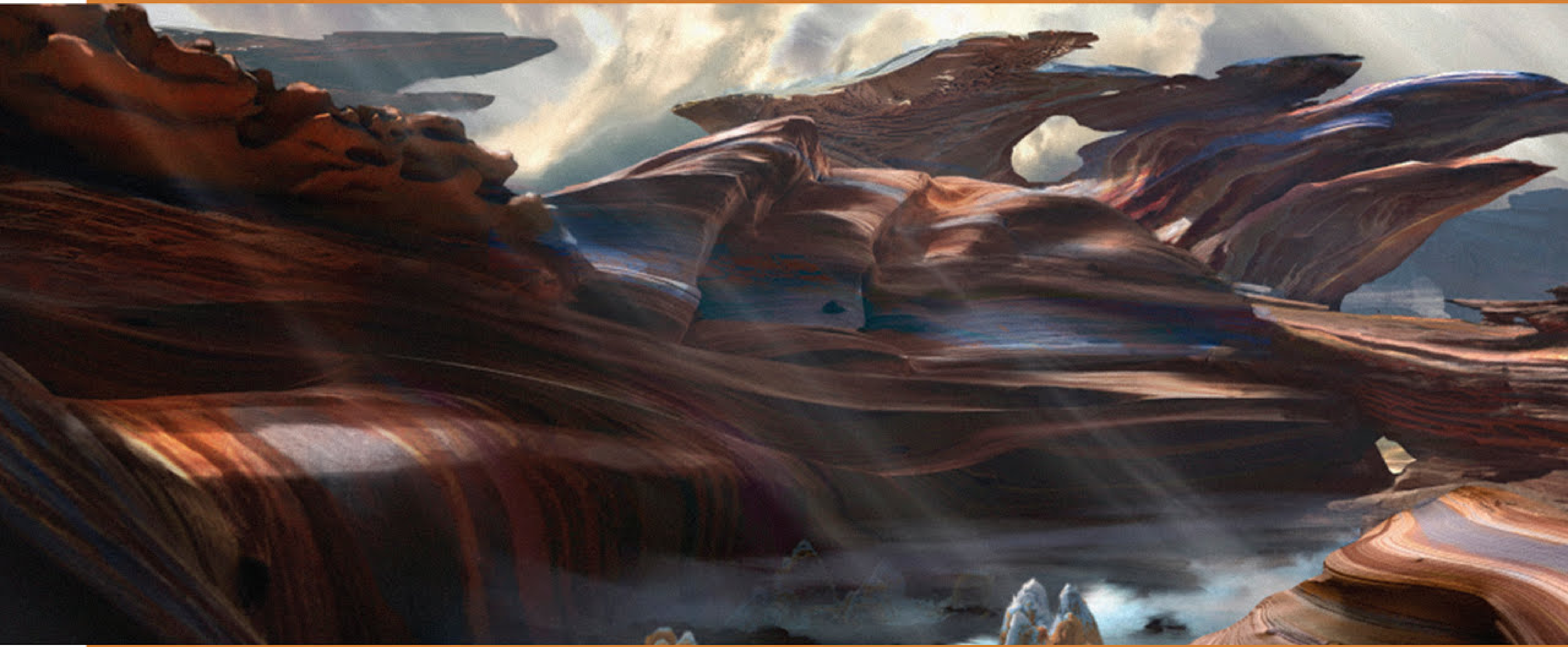


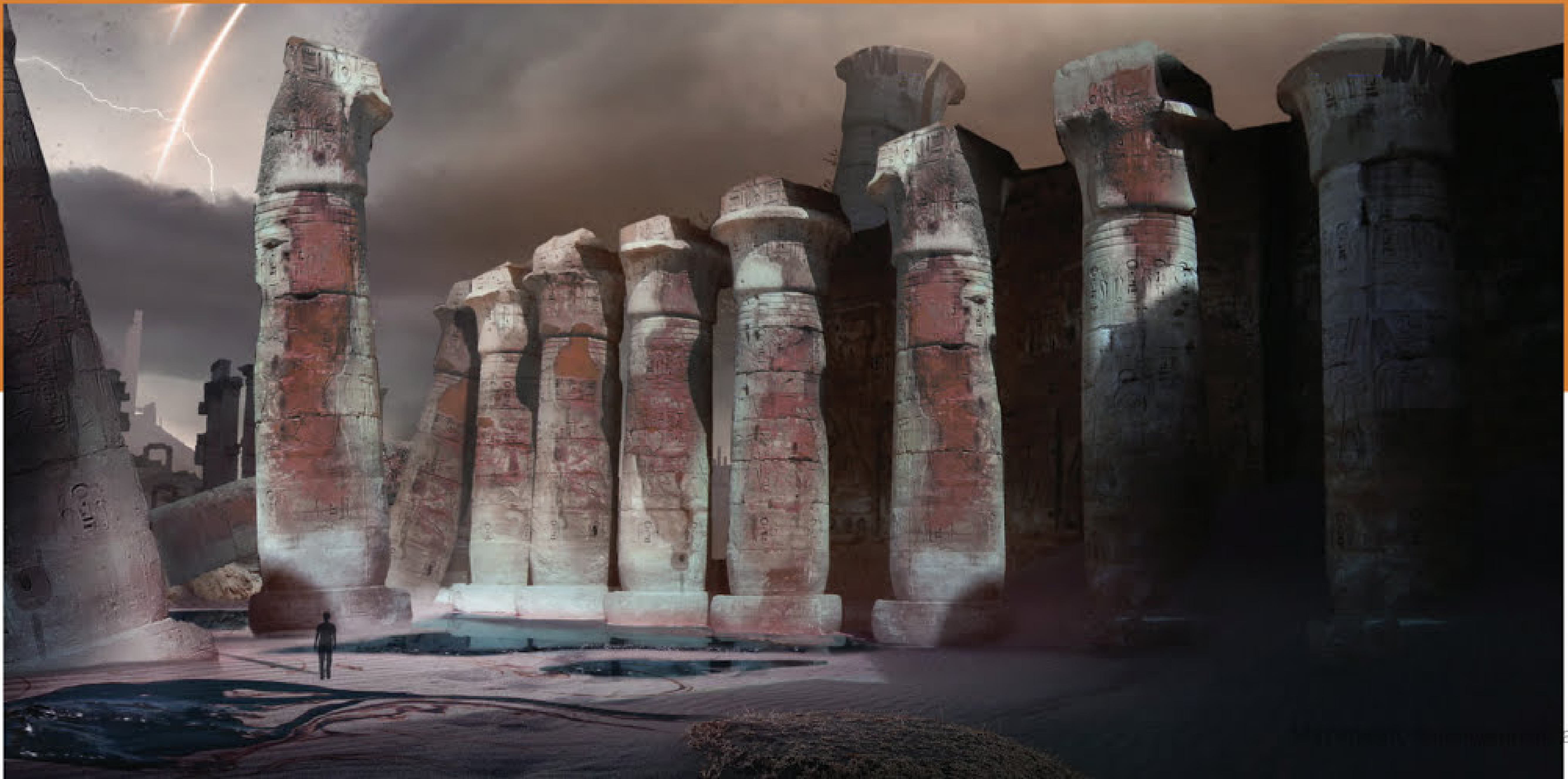
"The entire scale of the set was determined by the amount of action there," Nicholson says. "When you're dealing with designing anything for running sequences, battling sequences, and stuff like that, you need a lot of space because you cover the ground quickly. The whole sequence here was an assault. So we needed a big space that was going to be outside for the set because you're limited by studio stuff."

Filmmakers also relied on various other elements to help sell the scene's action. "The cat-and-mouse part of the sequence was helped by the smoke we had," Nicholson says. "The presence of water was important. Also, the enormous scale. The actual temple is hundreds of meters high, it's enormous, and it just gives you an idea of the Torfans being some enormous ancient society—regardless of what you see now, which is actually very little. Now they are cowering."









◄ KESLER

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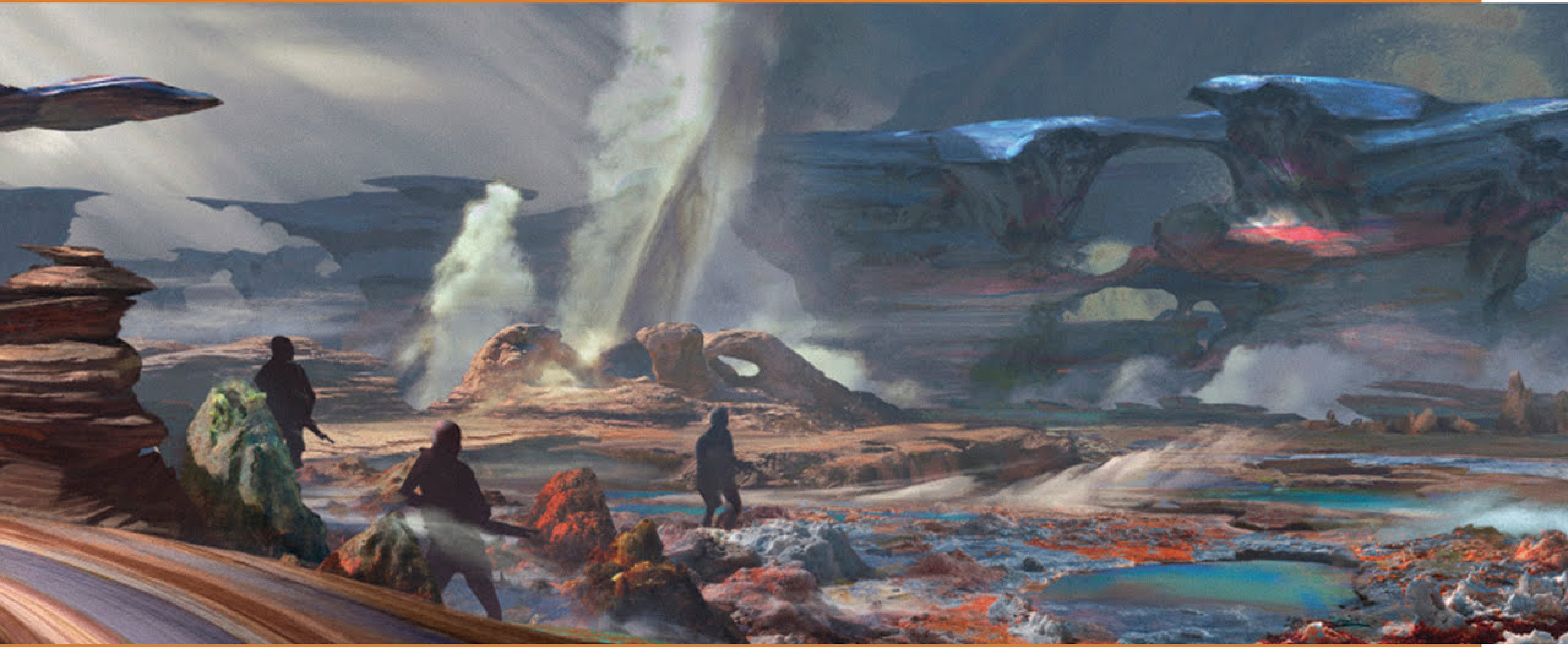
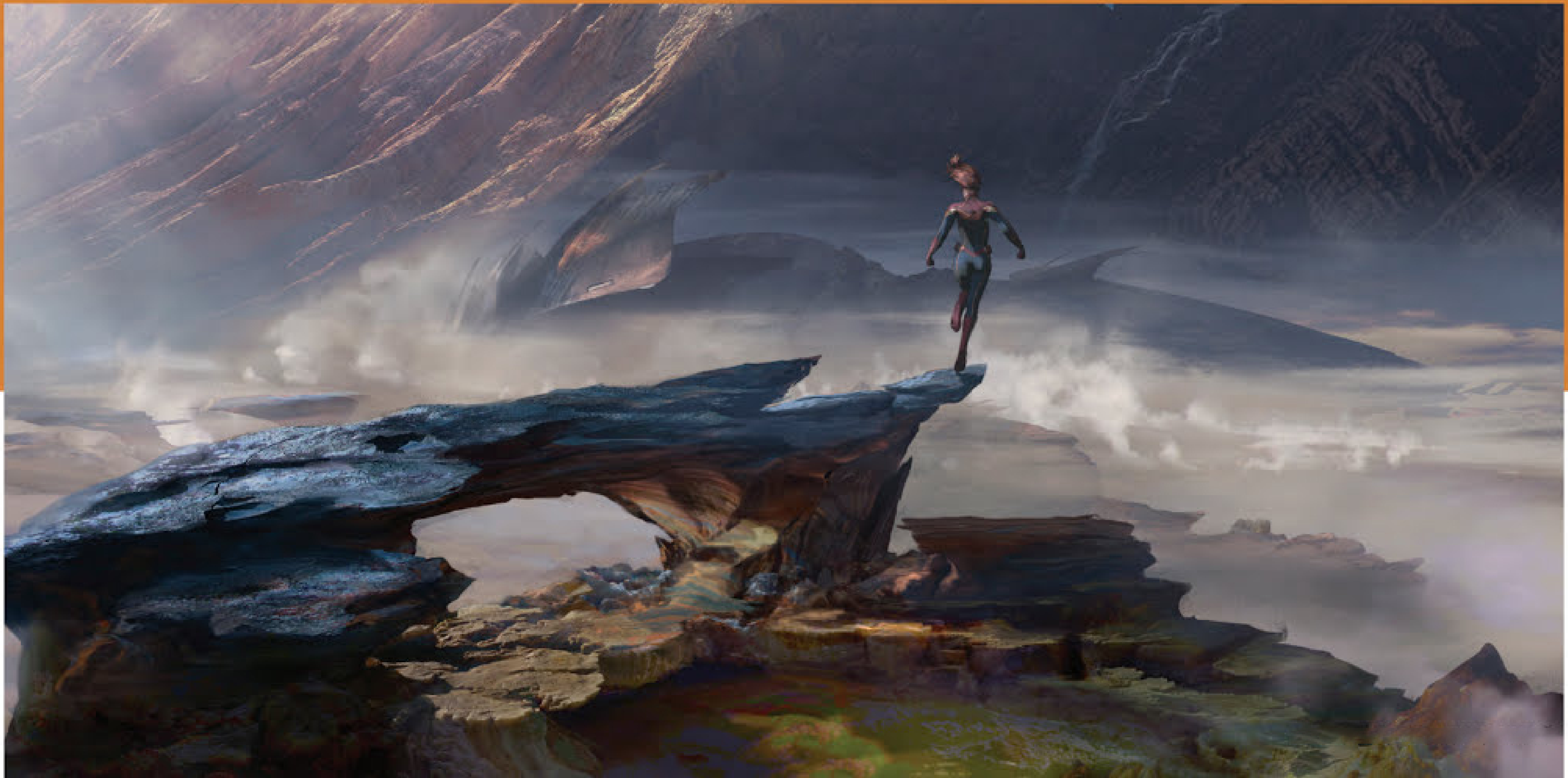
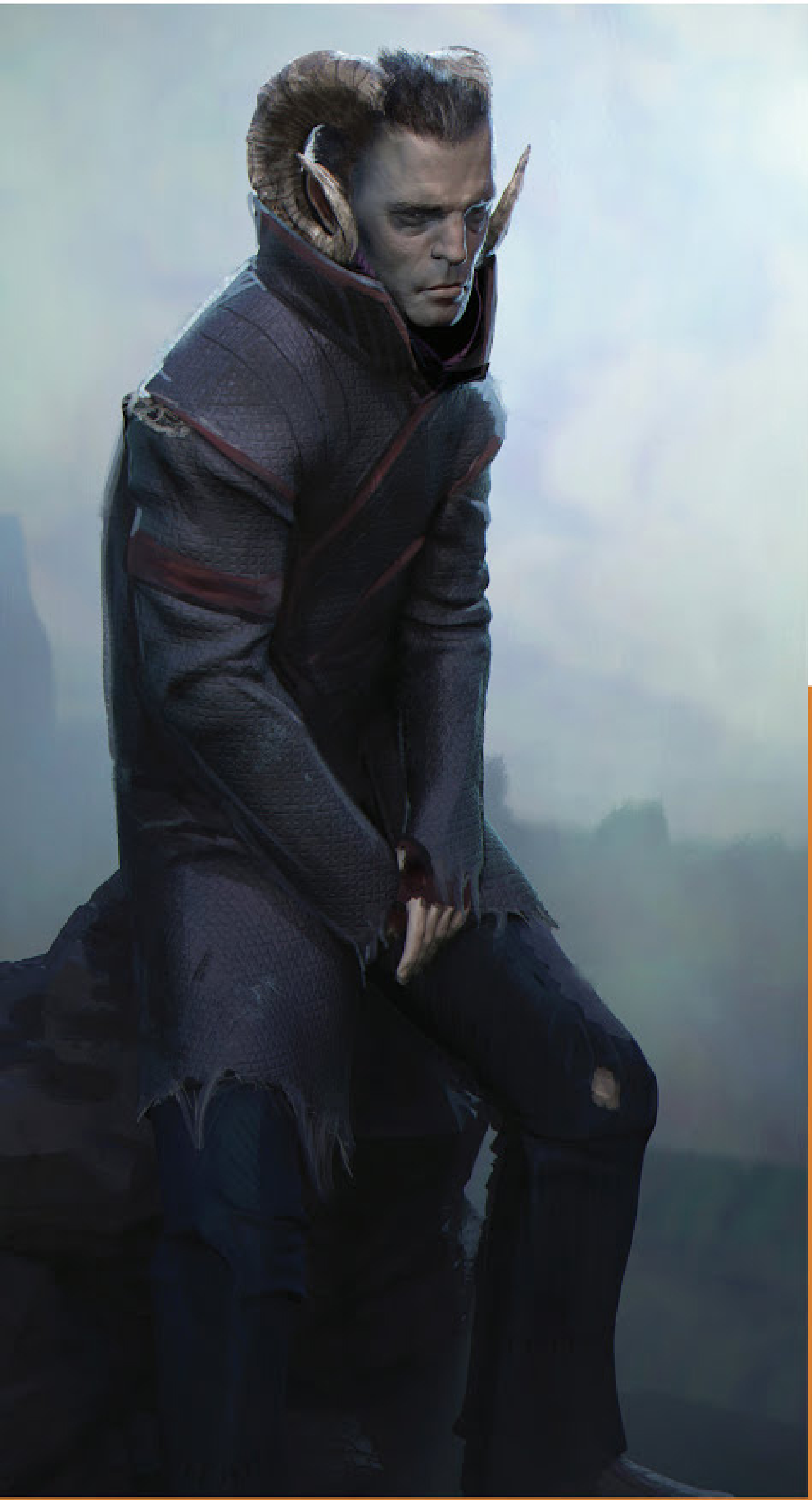




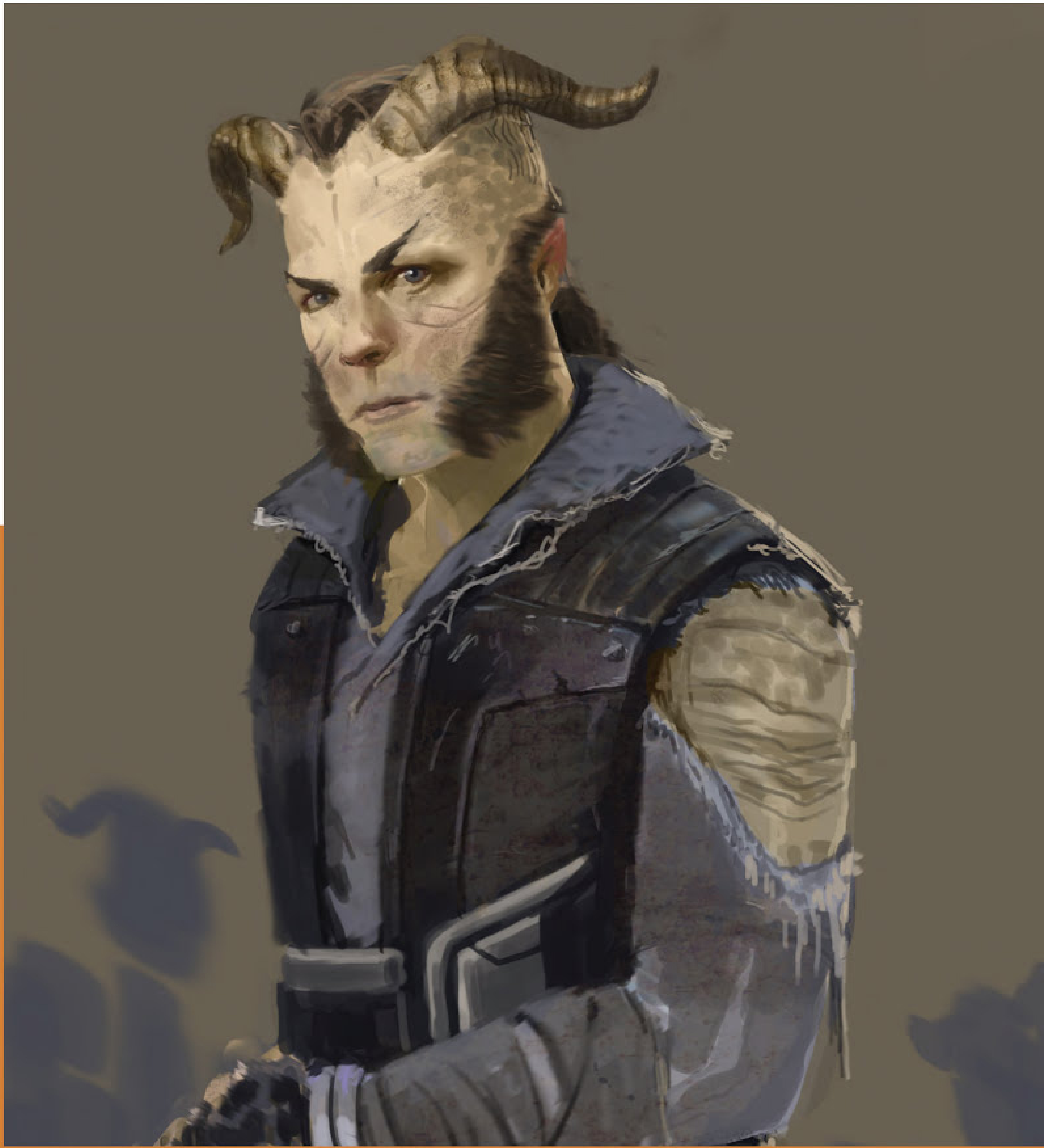
ANDERSON ▲

PETRAUSKAS
& DOMINGUEZ ▶

TORFANS



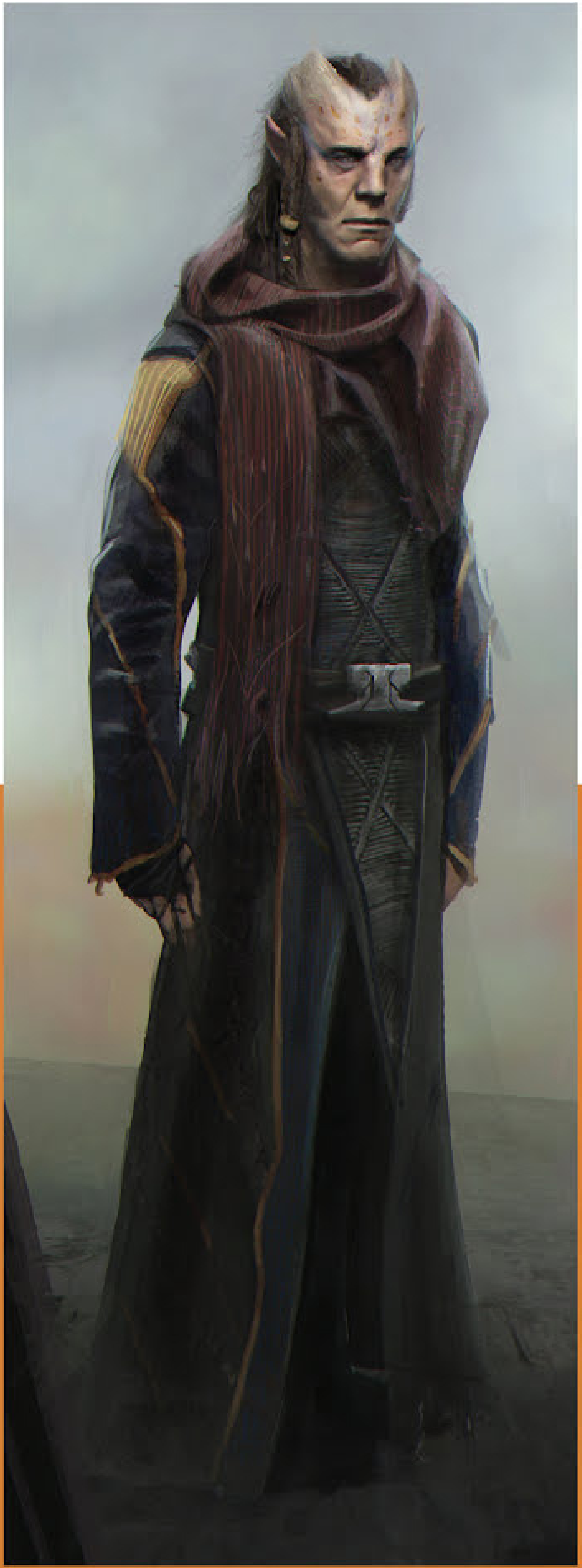
JOYNER ▲

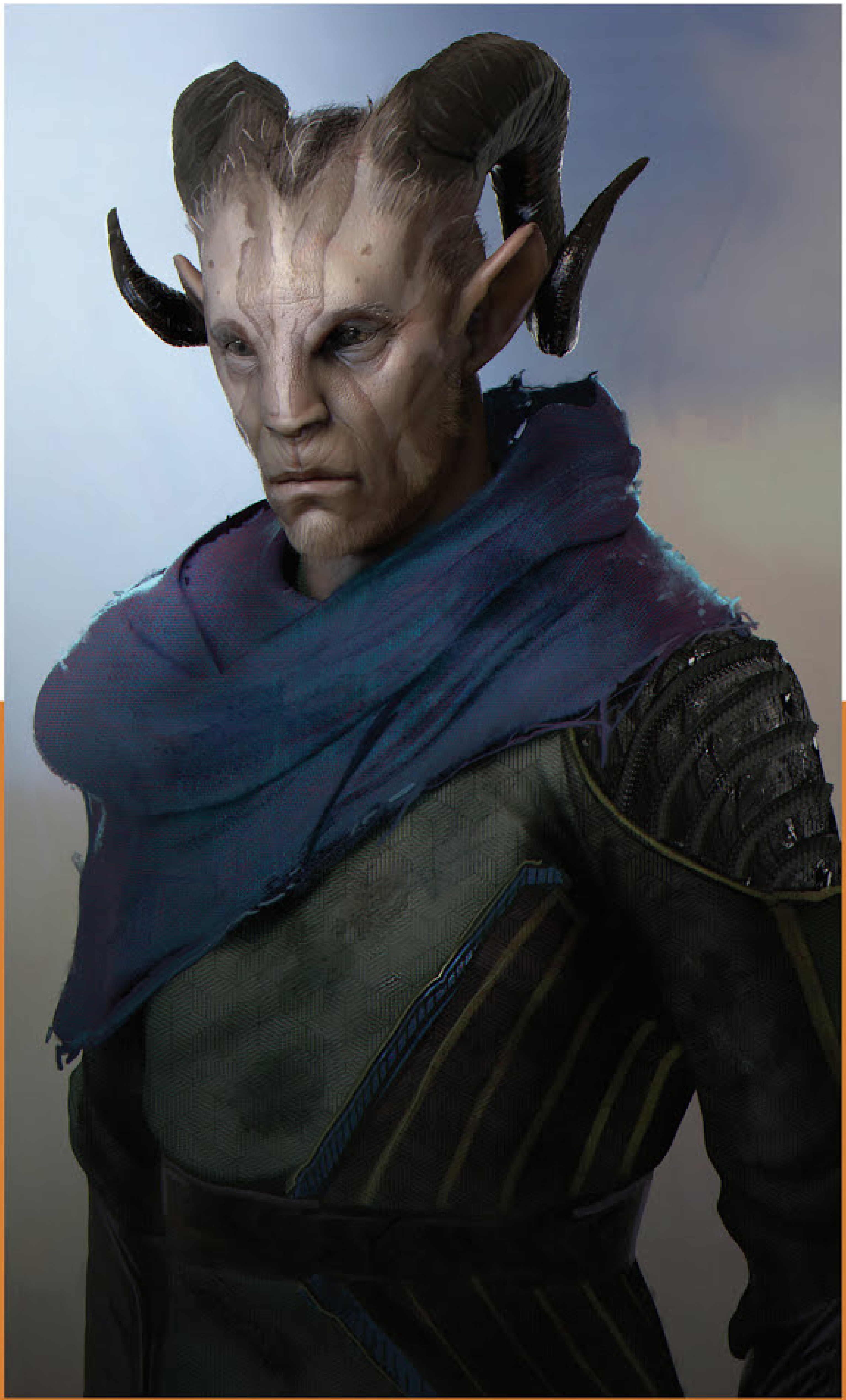


FRANCISCO ▲

The once-mighty Torfan culture has fallen, and the planet's citizens find themselves displaced on their own home world—now a battlefield for the ongoing Kree/Skrull War. "They were supposed to feel like refugees," Senior Visual Development Artist Anthony Francisco says. "That's why they had torn-up clothing. These are my interpretations of the comic book look."

"The race is already defined in the comics with these goat horns," Concept Artist Ian Joyner says. "I did some early designs that were trying to incorporate, 'Yeah, they kind of have a goat thing, but maybe it's not quite so literal.' Having the skull grow up over where the hairline would go, and then all the way down to something that was very true to the comics—where some had big, cool horns but were very human and some of them were full-on creatures as well."





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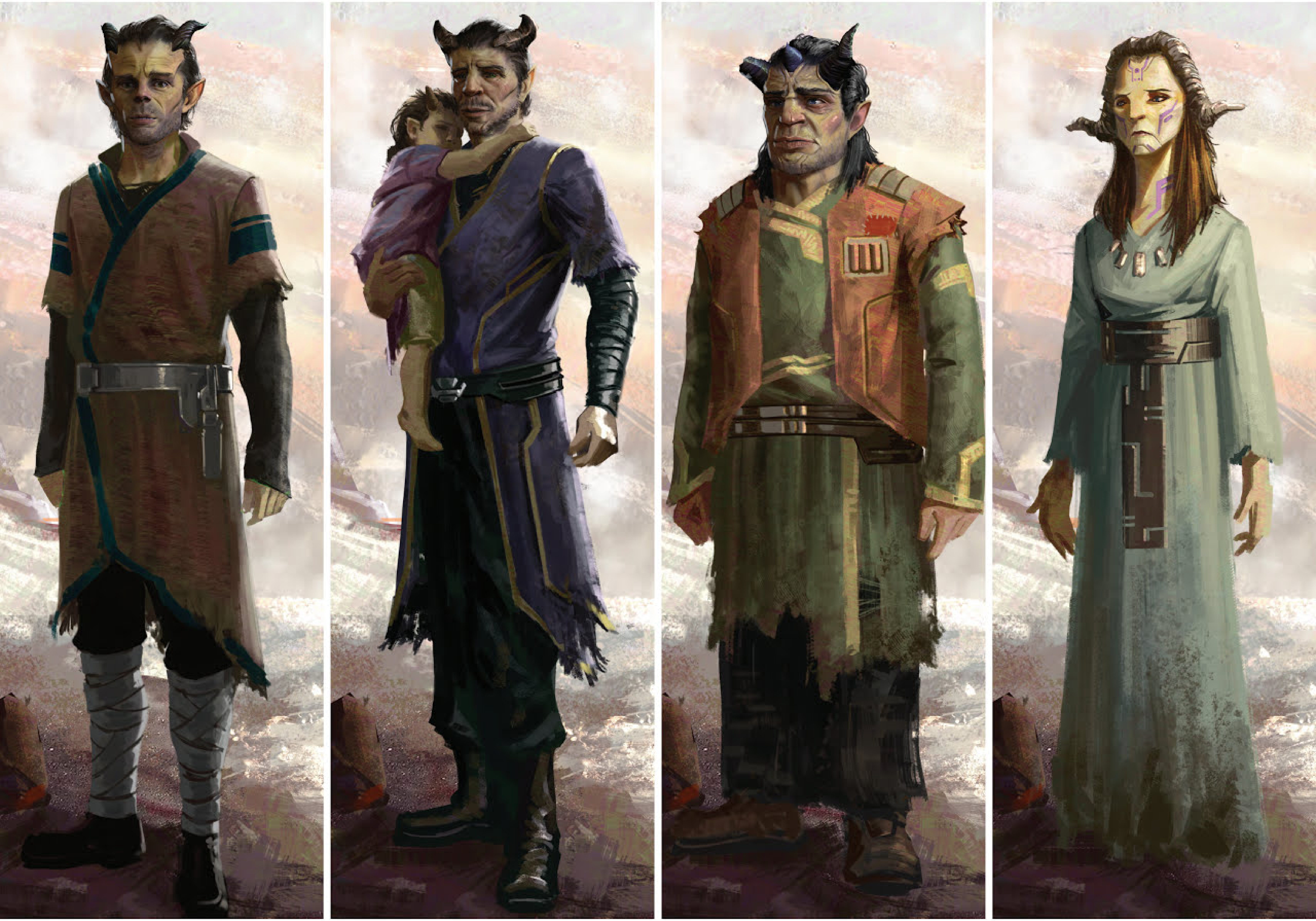

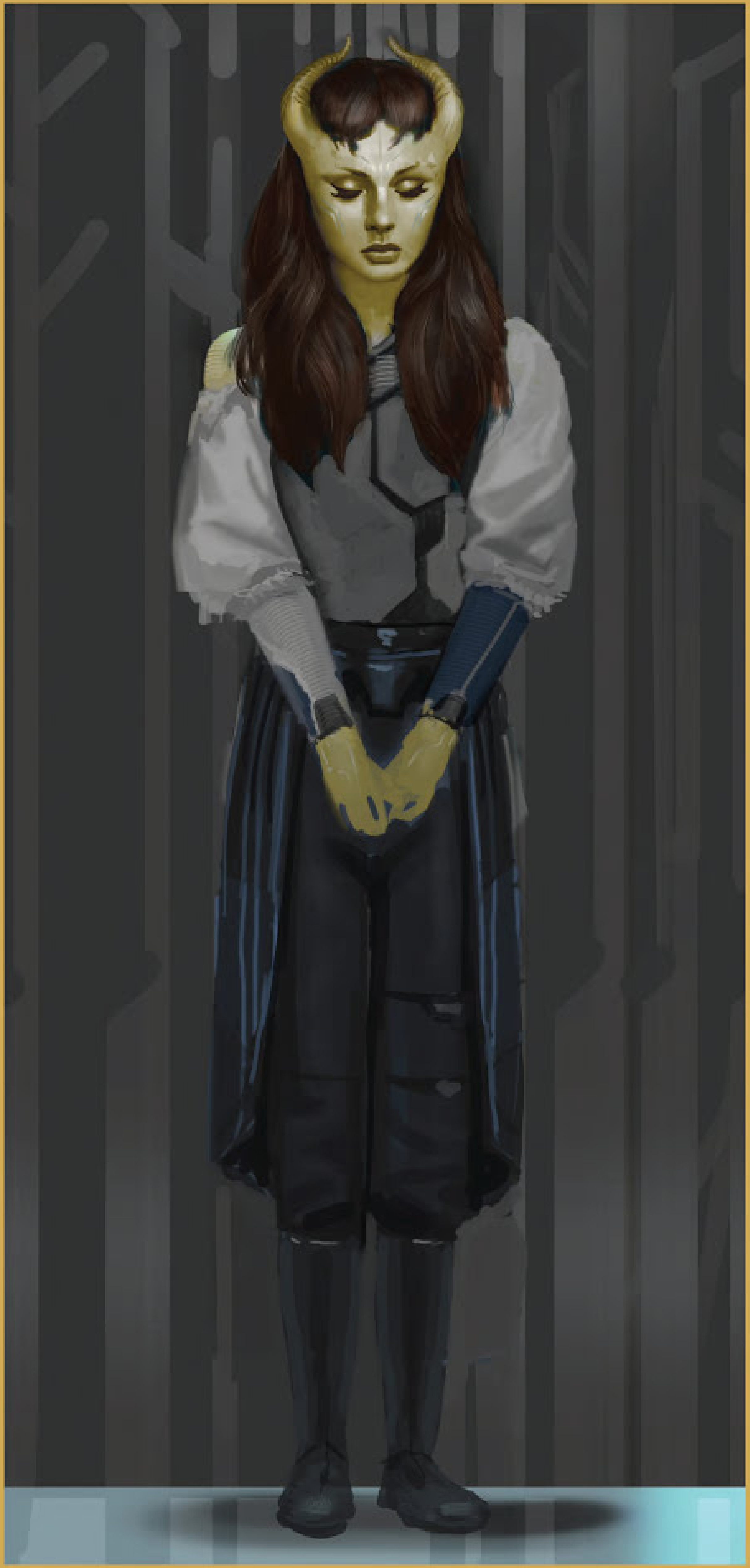

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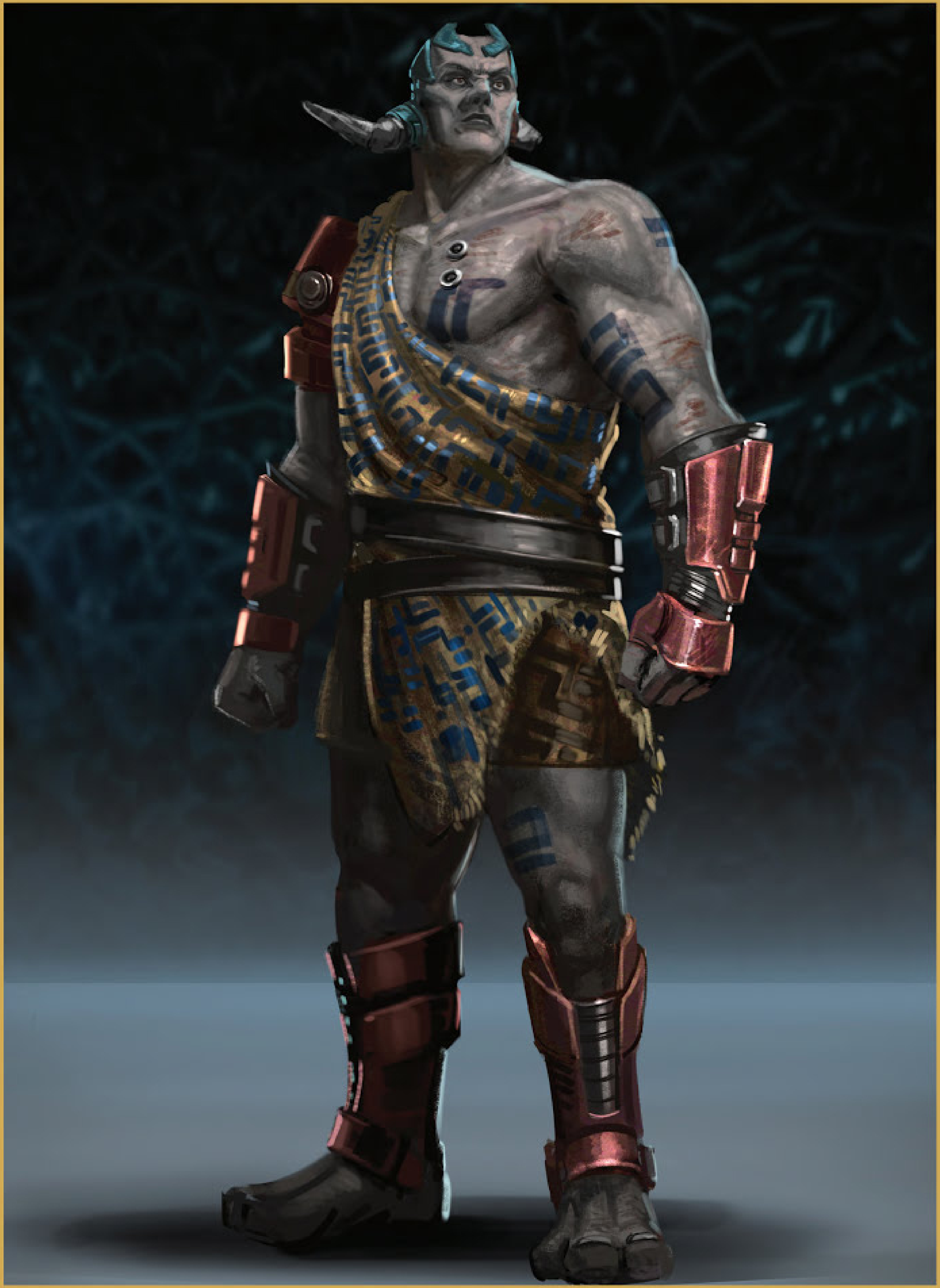

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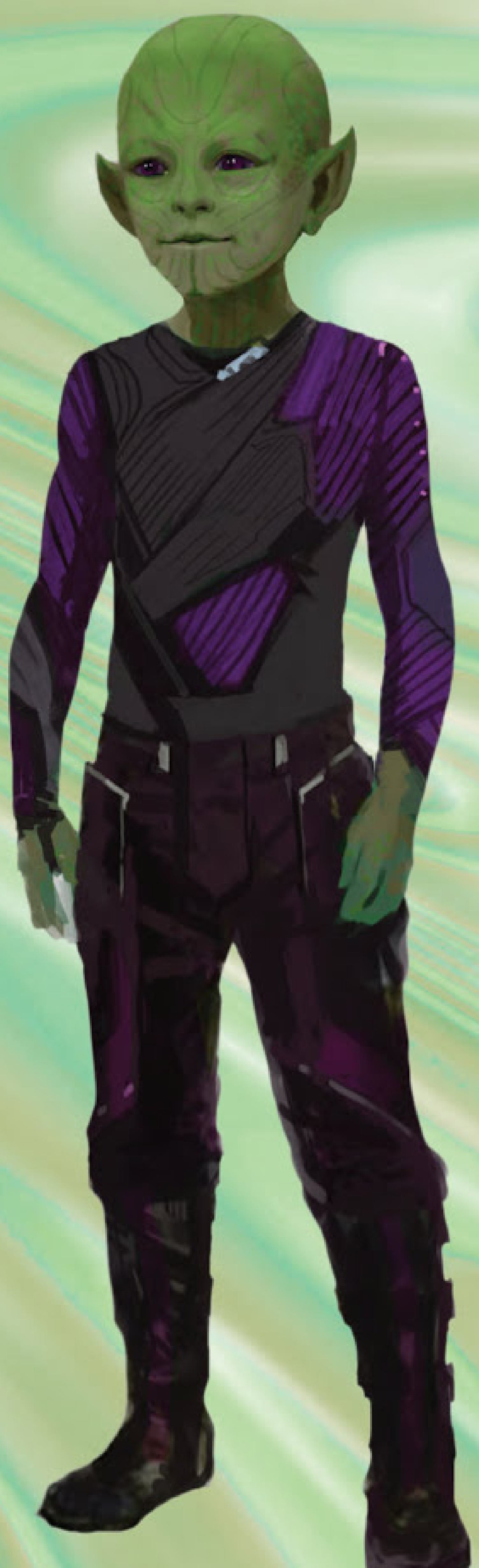


◂ JOYNER

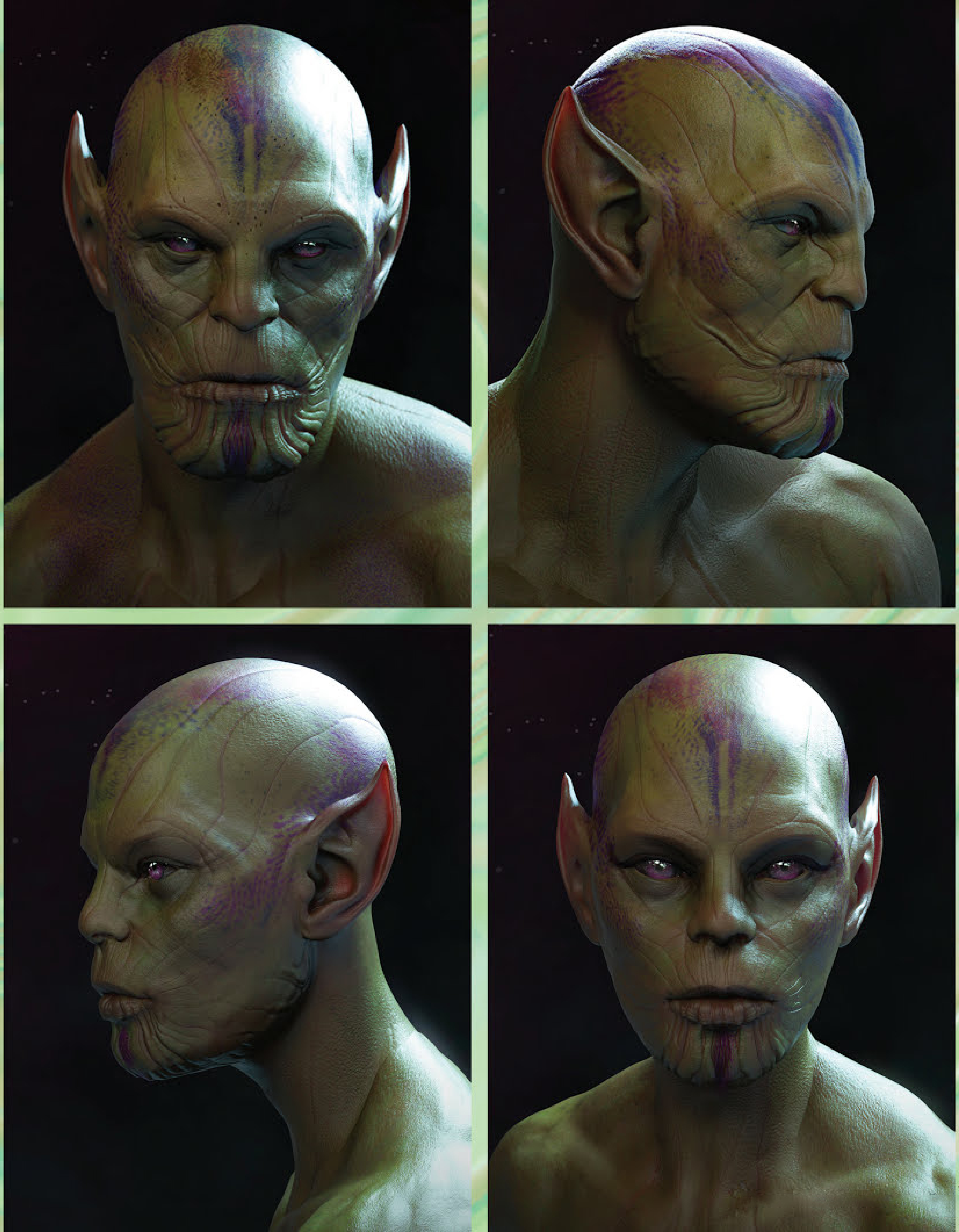
FRANCISCO ▴

SKRULLS

In *Captain Marvel*, one of the most difficult challenges characters face is determining whether someone really is who they say they are, or a Skrull in disguise. “They’re the best spies in the world because they can just become part of a culture, and you can’t tell that this could be a Skrull right here,” Co-Director Anna Boden says. “You don’t know until you talk to him, and maybe—if you know him really well—you might be able to tell that he’s actually a Skrull.”

“They sim their host, but they can only sim recent memories,” actress Brie Larson says. “So they only have a small amount of information, which is part of how you can find out if they’re a Skrull or not.”

Working with a shape-shifting race thrilled filmmakers. “We got really excited about the idea of an enemy who could literally be anybody,” Boden says. “They could look like your mother. They could look like your best friend. They could look like the security guard standing over there. It creates this sense of paranoia, and it felt like a really fun tone to start the movie with.”



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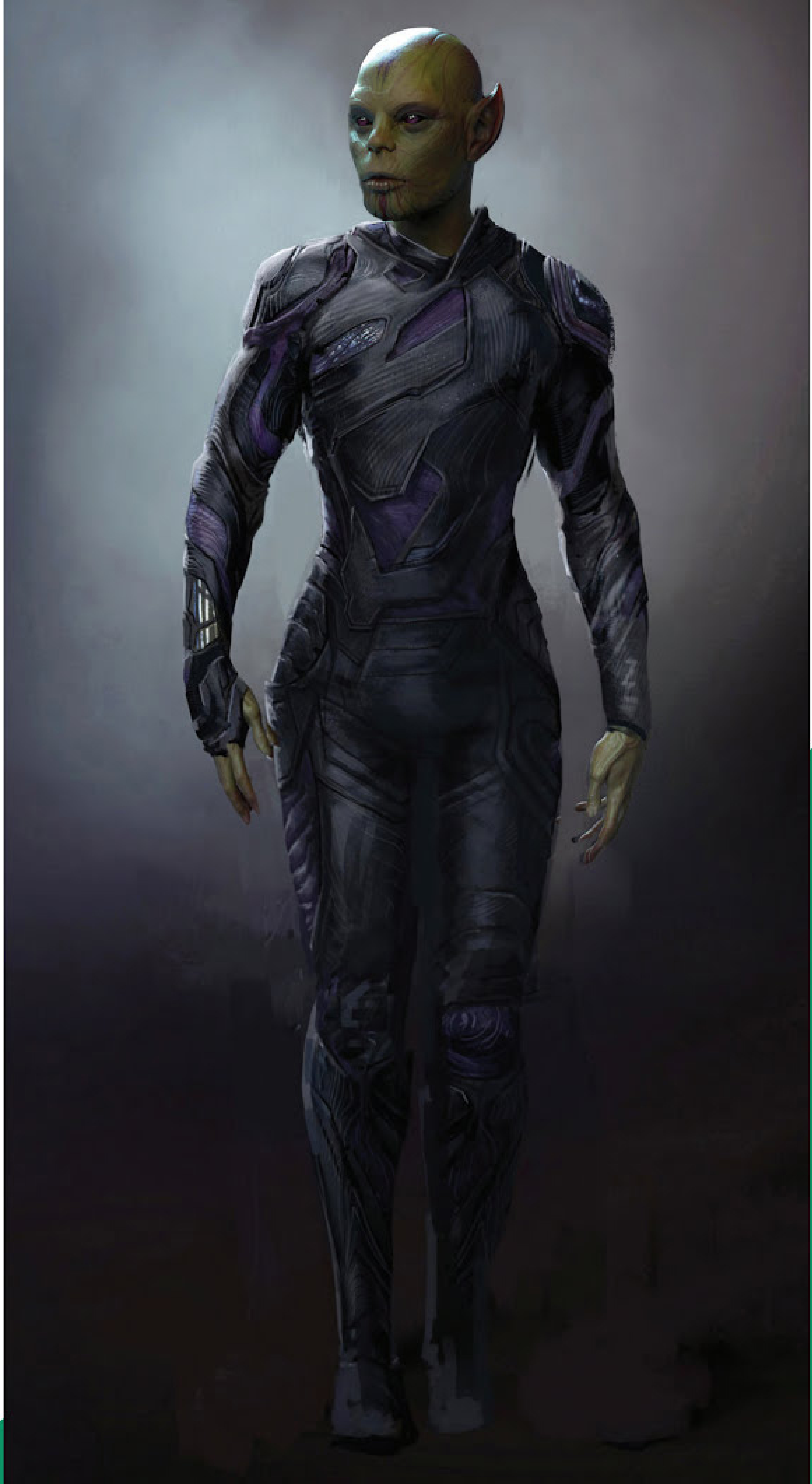
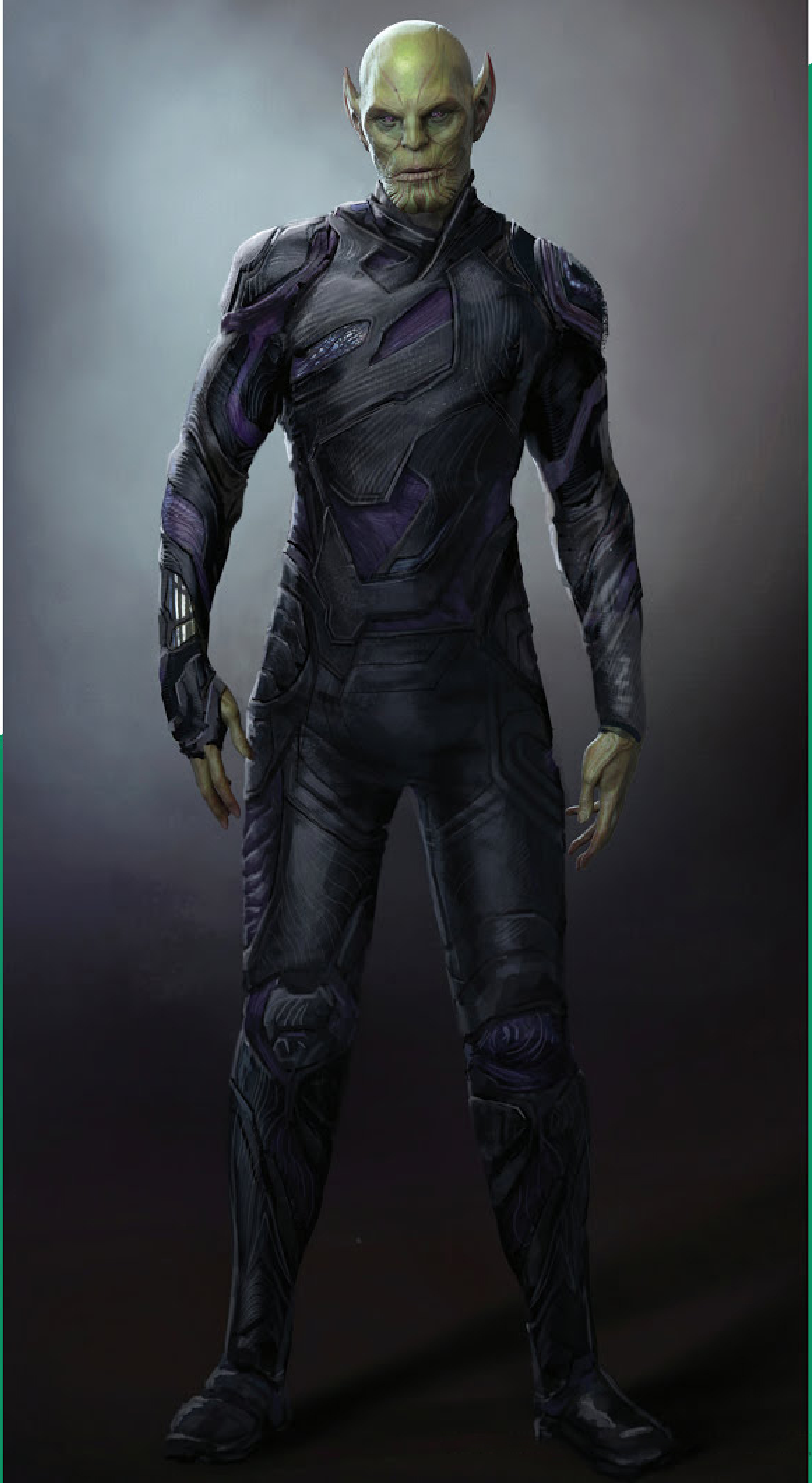
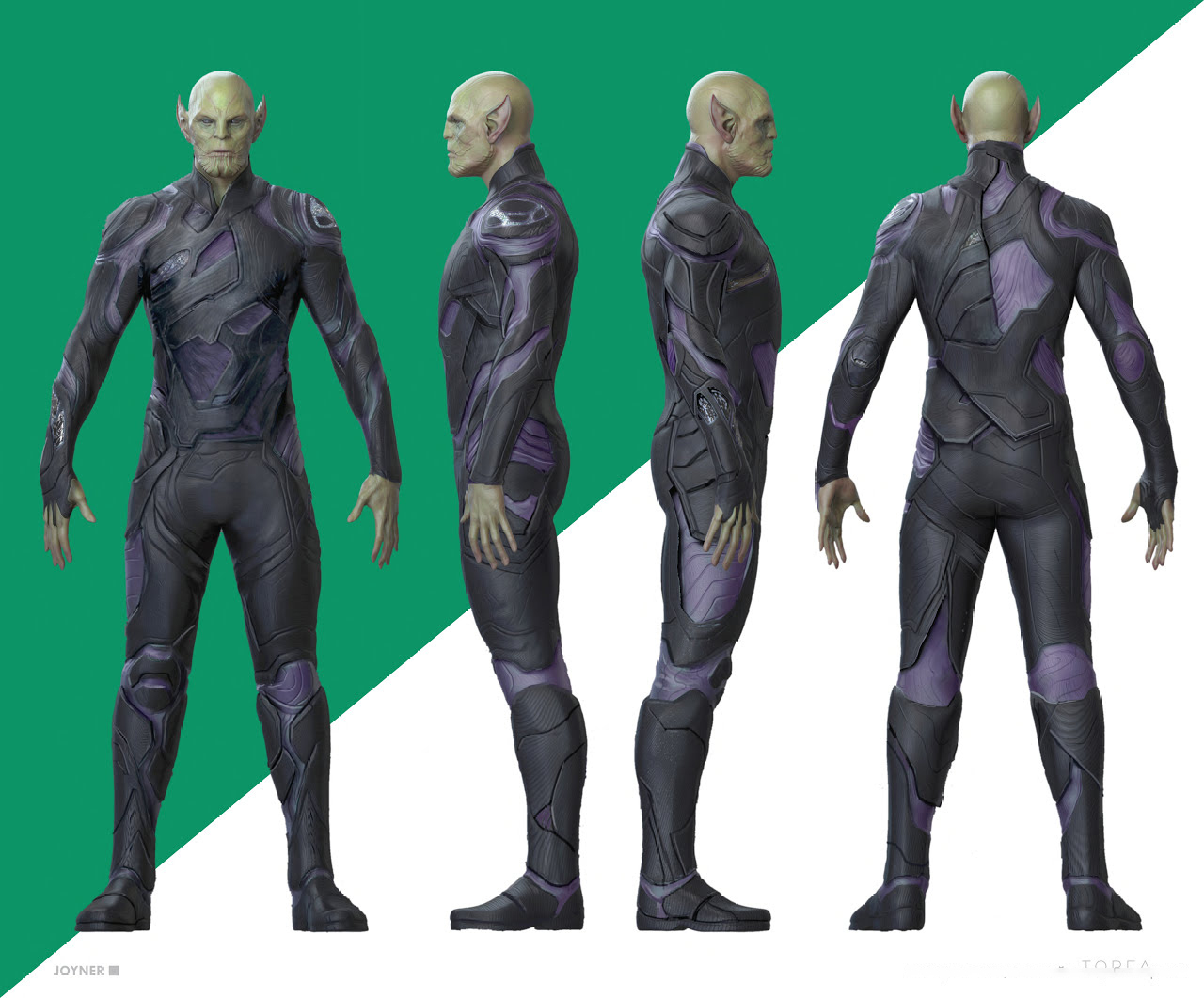
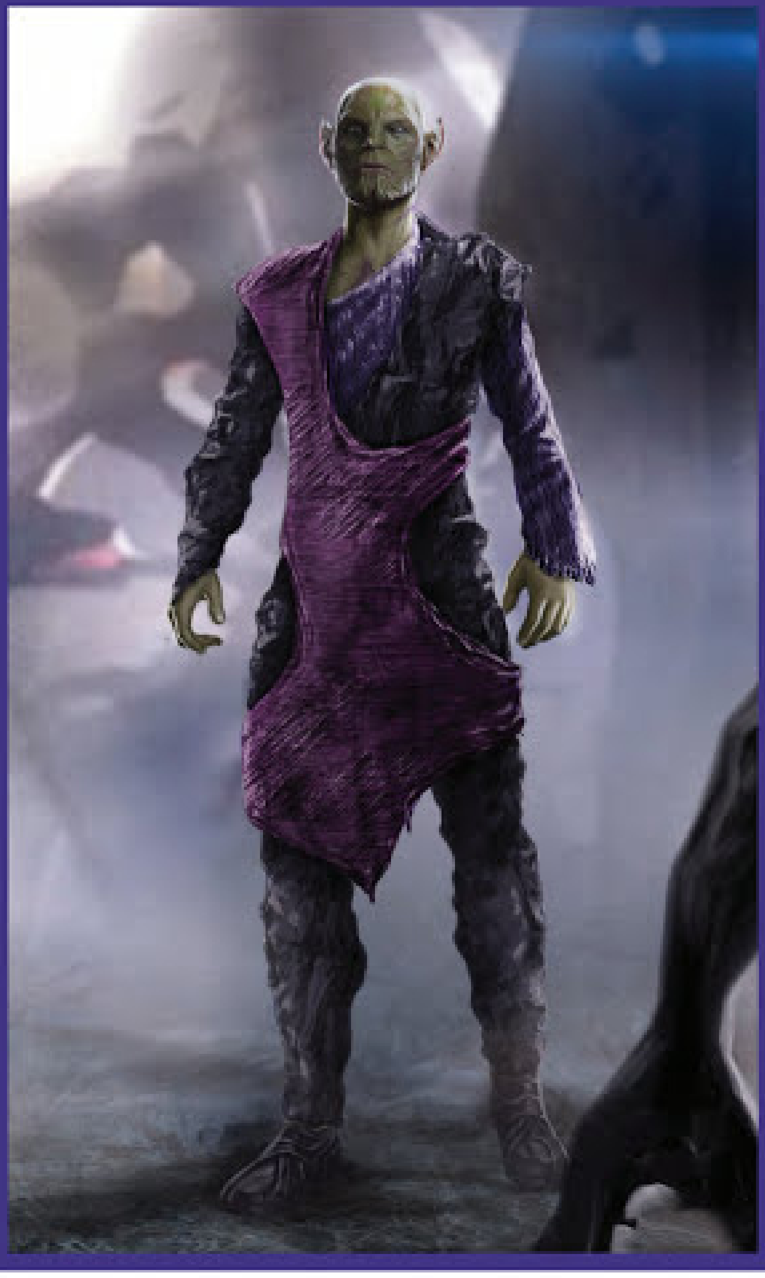
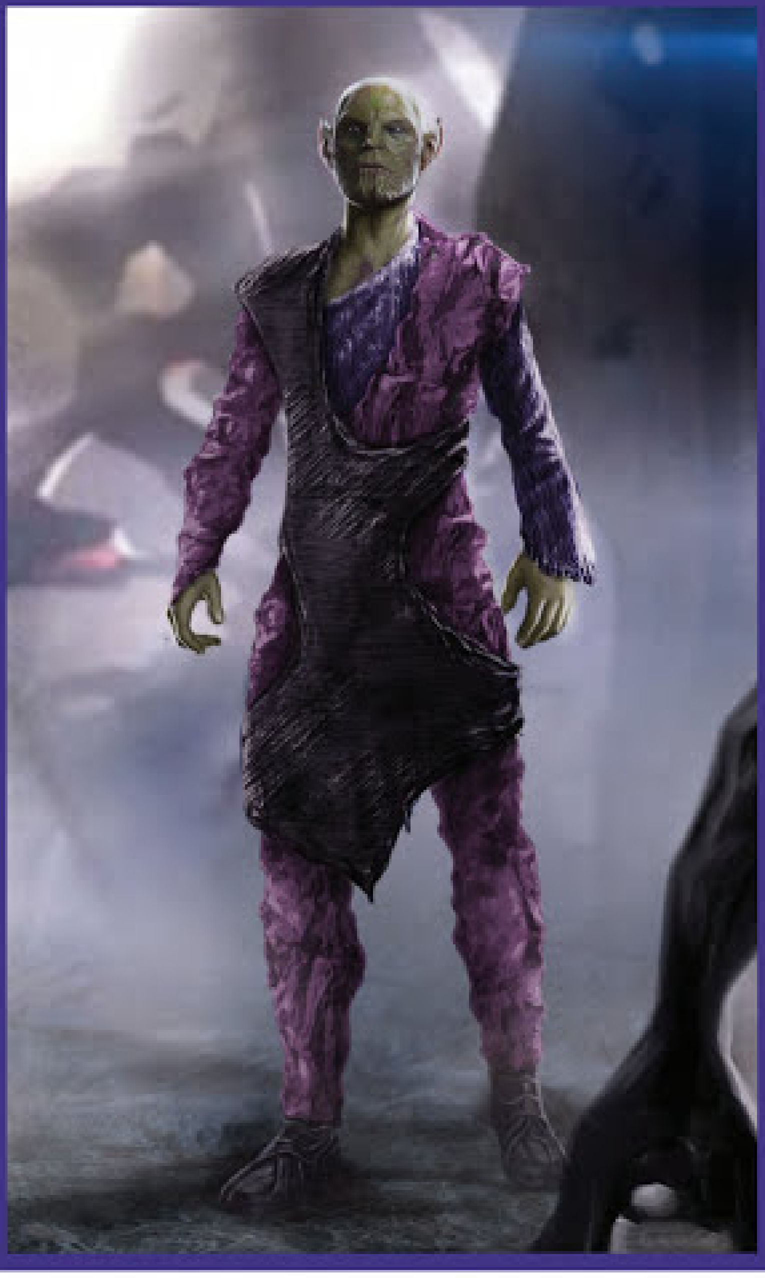
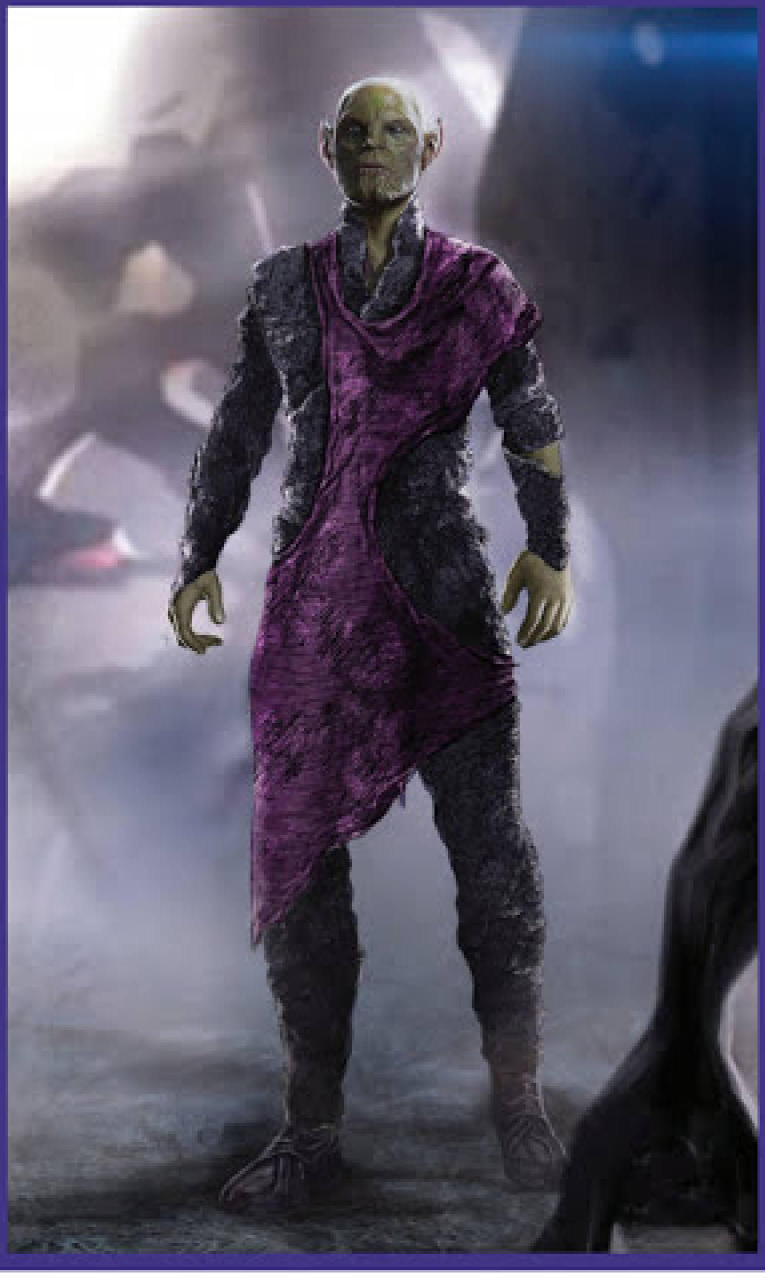
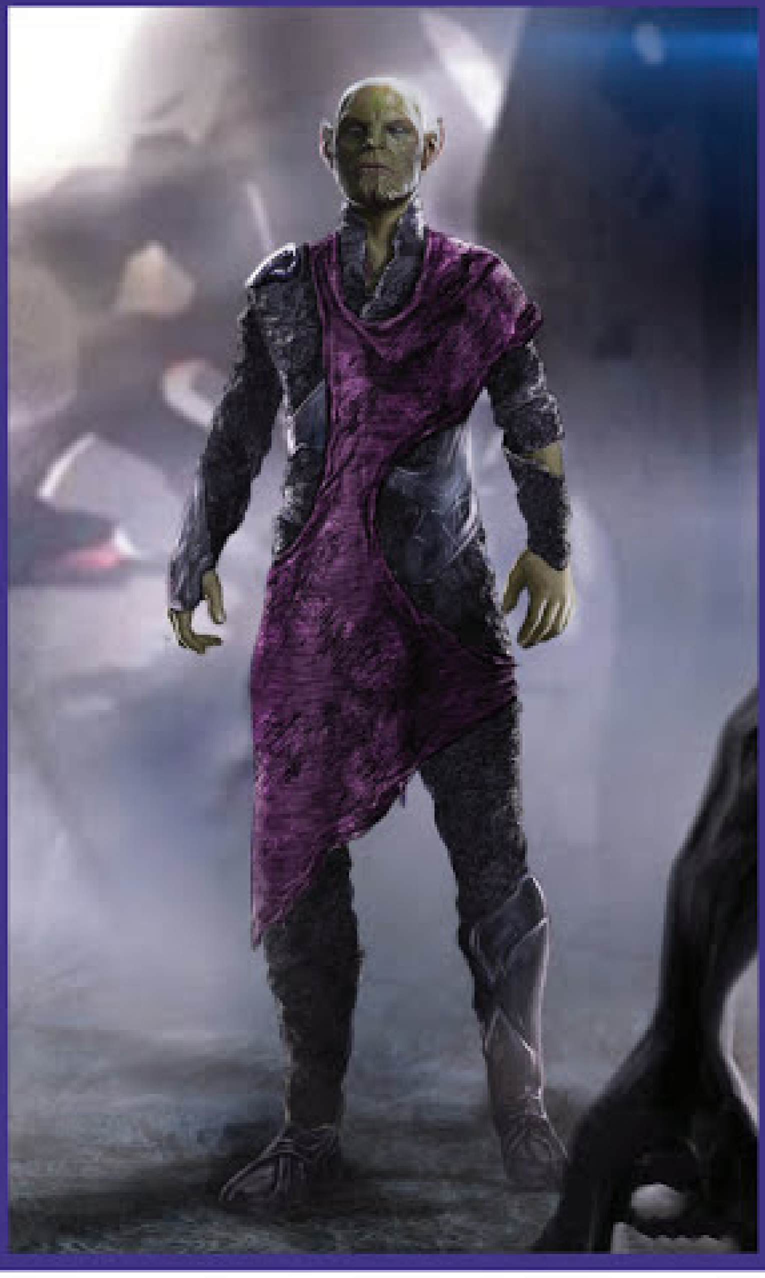
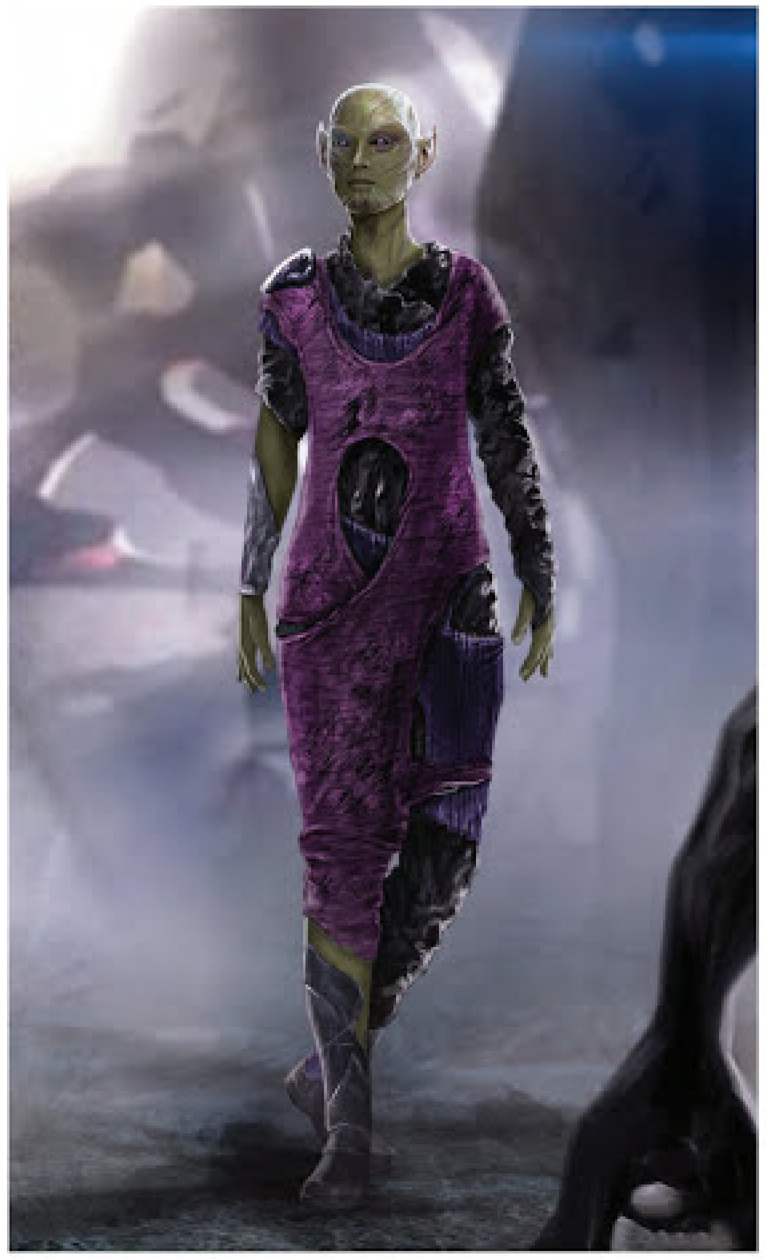
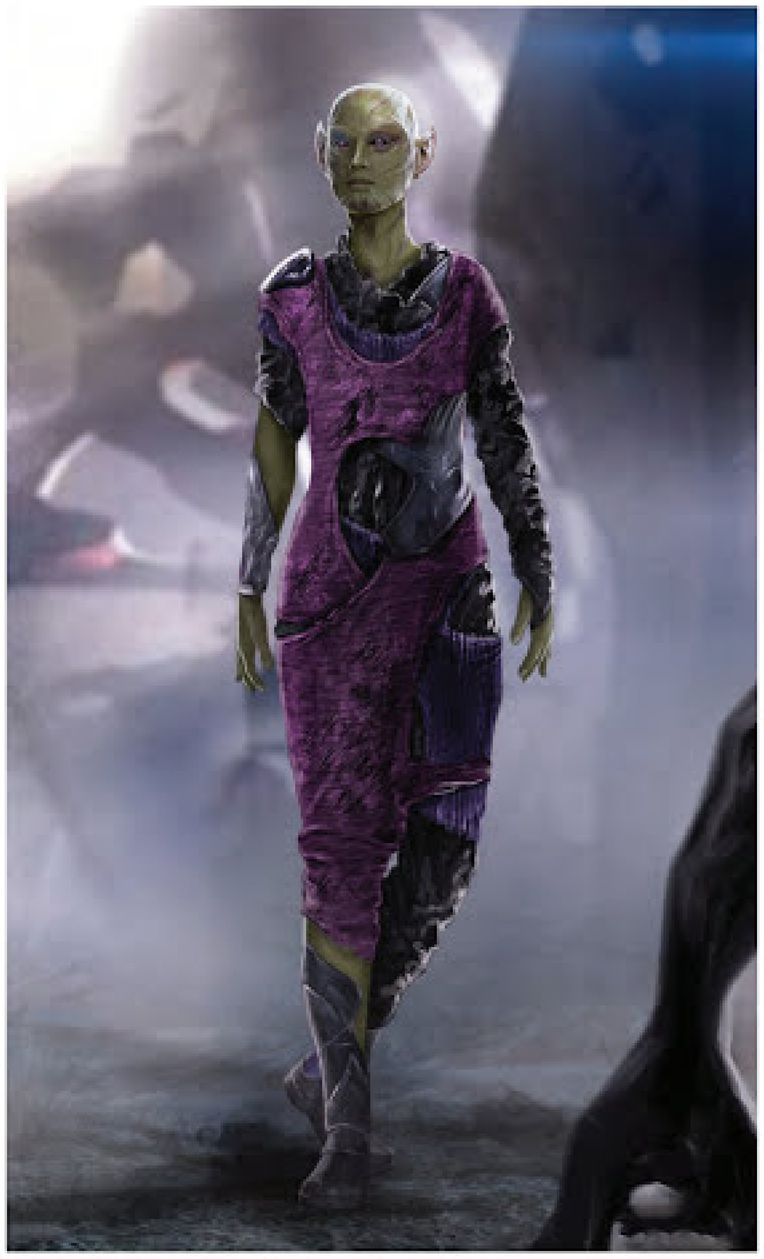






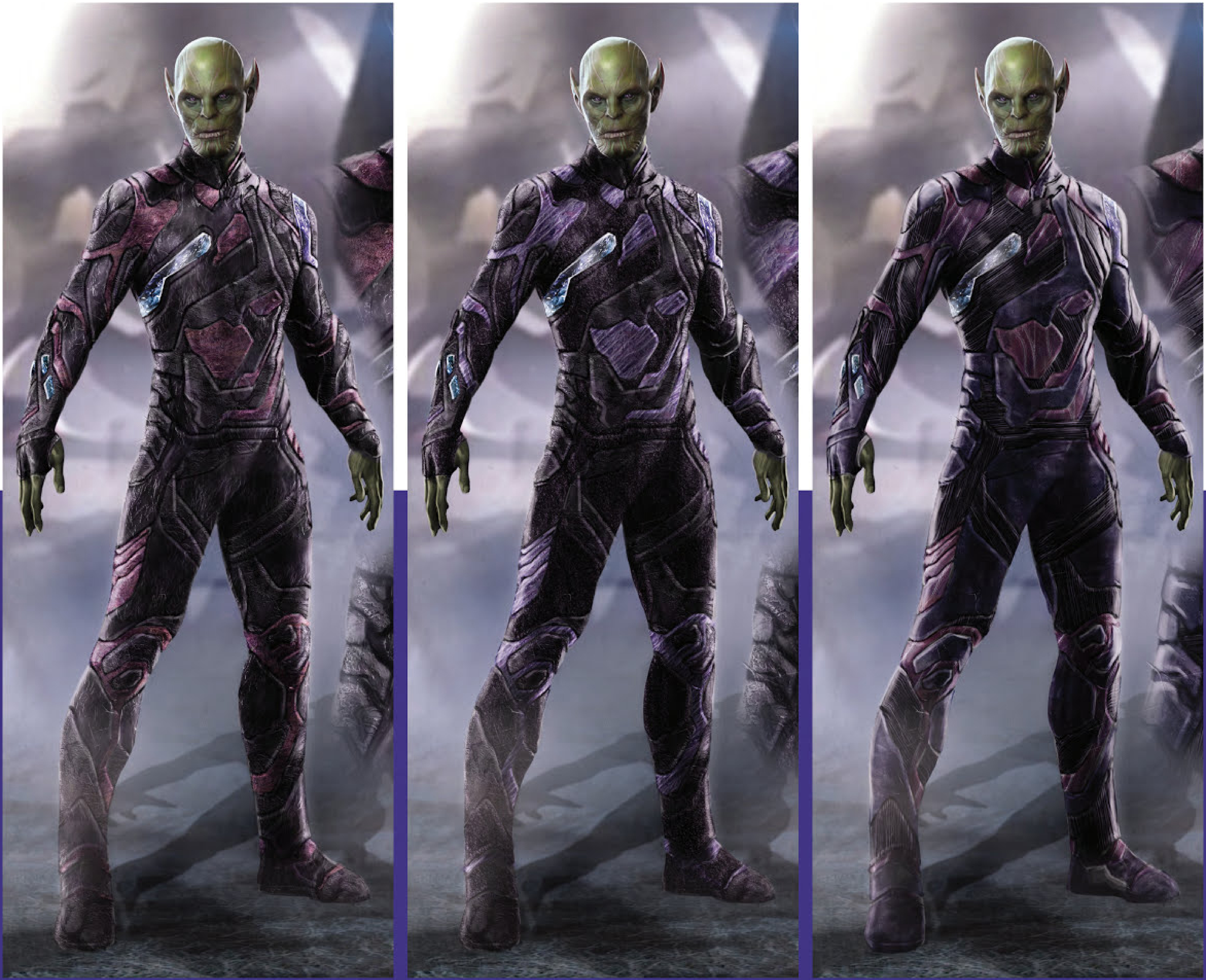
JOYNER ■

TOREA

"In the comics, Skrulls are in purple jumpsuits and black underwear," Costume Designer Sanja Milkovic Hays says. "We don't want that. The one thing that we kept from the Skrulls from the comics is the purple color. The idea was to make them as different as possible from Starforce and, in a sense, all the other Marvel heroes. Through a lot of discussions and a lot of sketches and a lot of artwork, the decision was made to make them be very asymmetrical, very organic. They don't have the symmetry and straight, strong lines of other Marvel characters, but instead almost like a morphing power—because they do morph. There are no defined lines in the suits. I was not even aware how much of a challenge that presented. When you have a symmetrical costume, you essentially do one half and then you reverse it. Here, we essentially had to do two costumes because everything was different to the left, to the right. And the human body is symmetrical, so it was a whole different challenge in making the costumes."

■ CORDELLA



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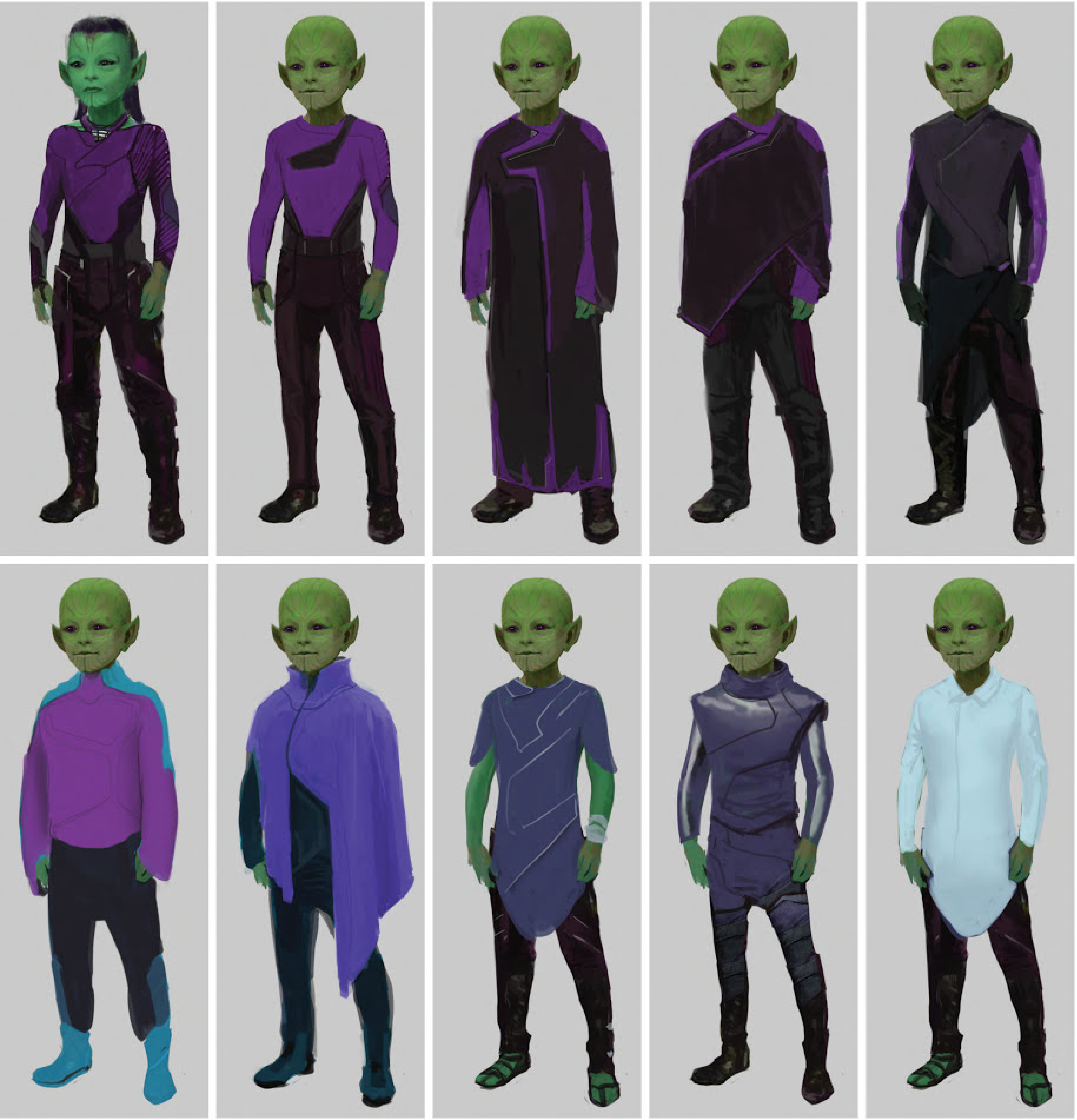
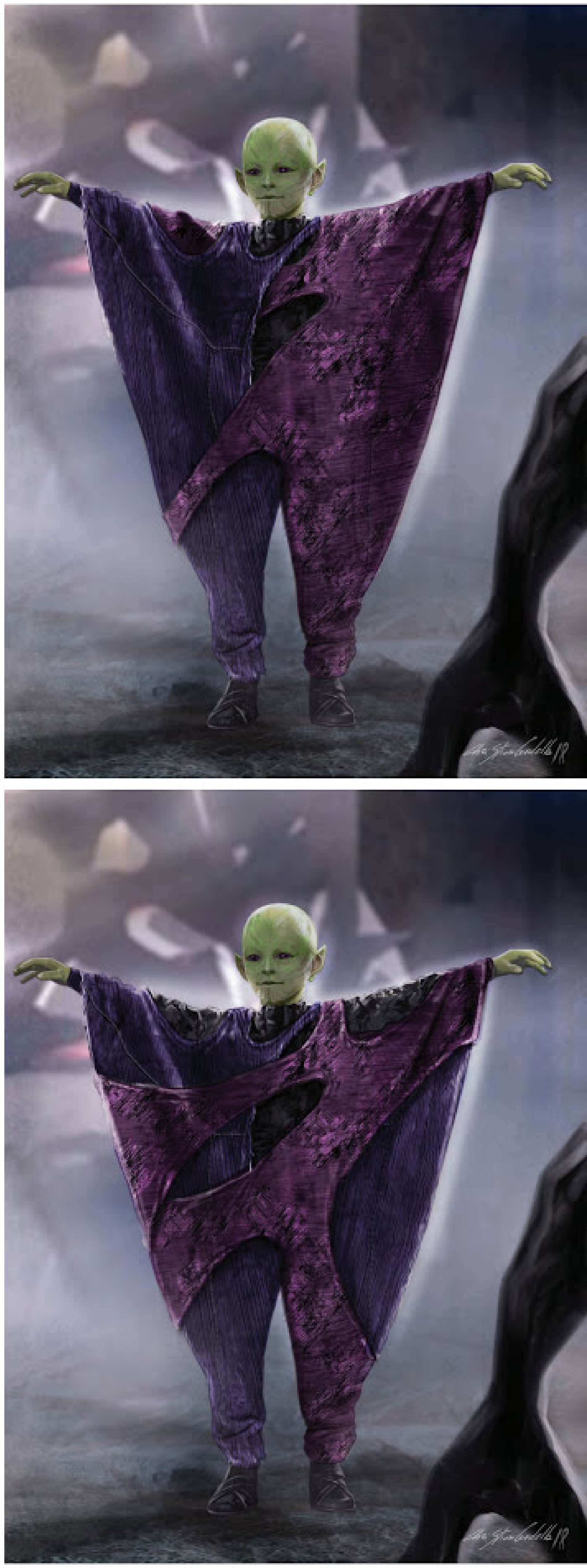
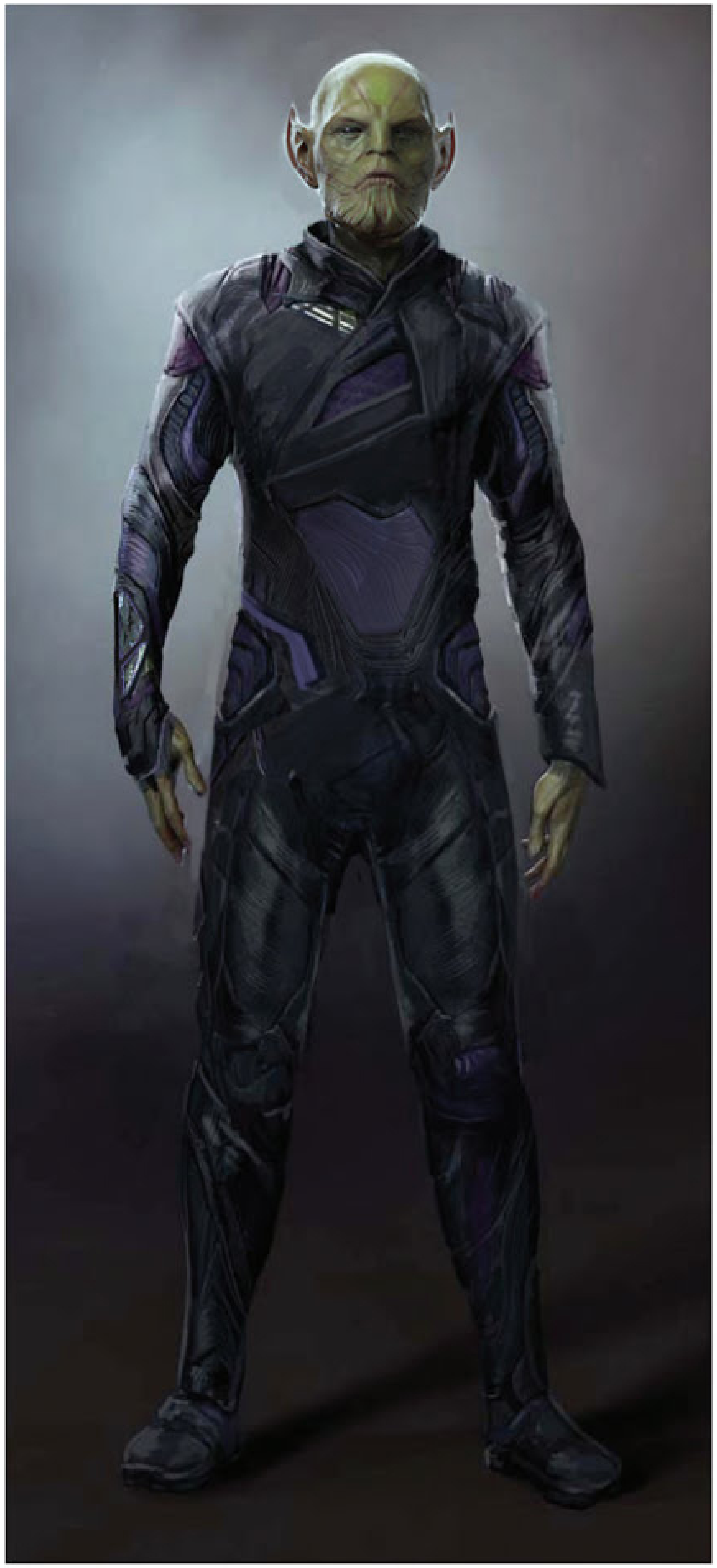


FRANCISCO ▲



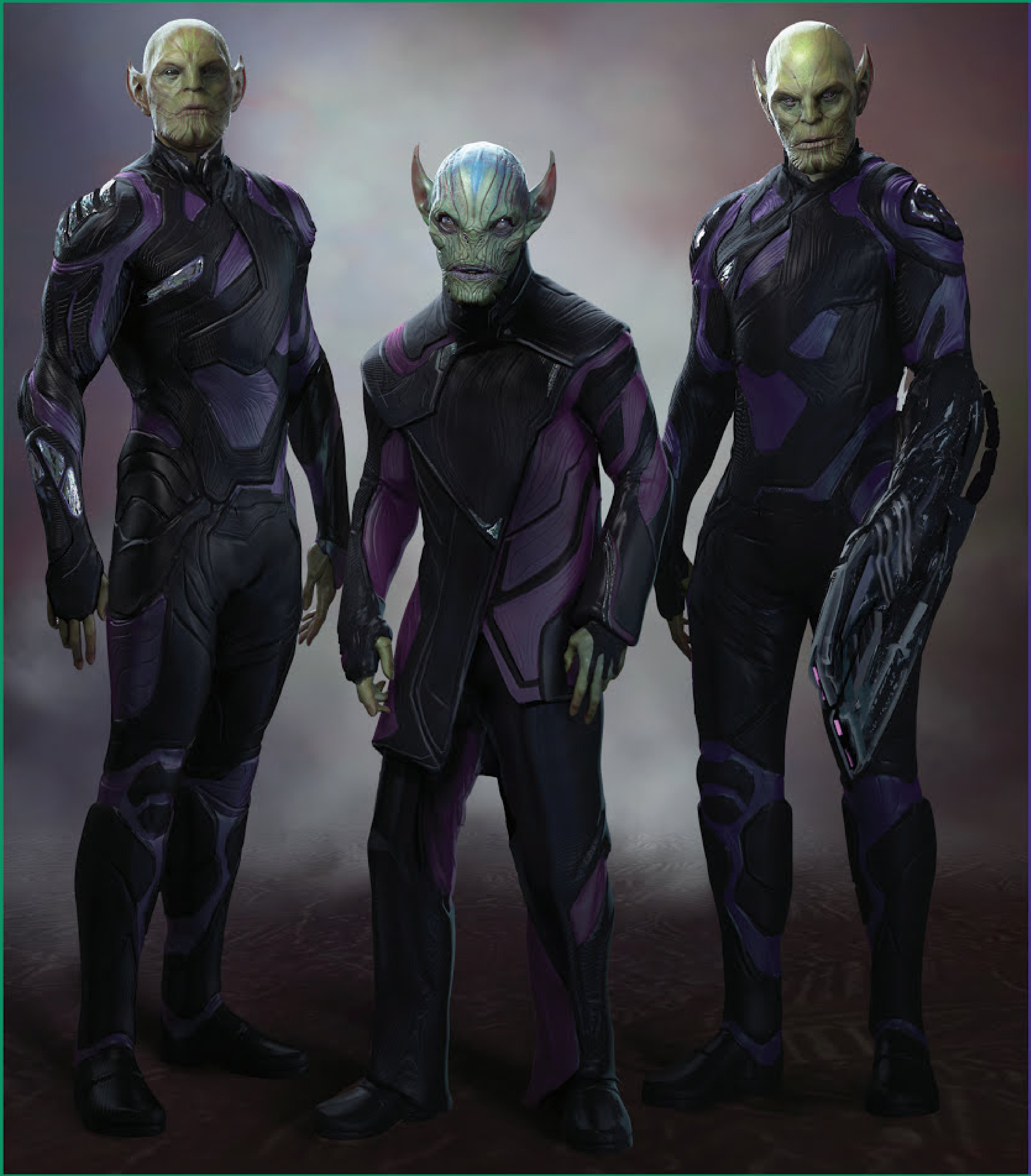
CORDELIA ▲



▲ FRANCISCO

"They wanted to see what kids would look like, female and male versions," Anthony Francisco says. "Based on the costumes we already had, I was trying different takes for a kids version. With my kids almost this age, I feel it was easier for me to do because I have a lot of reference."

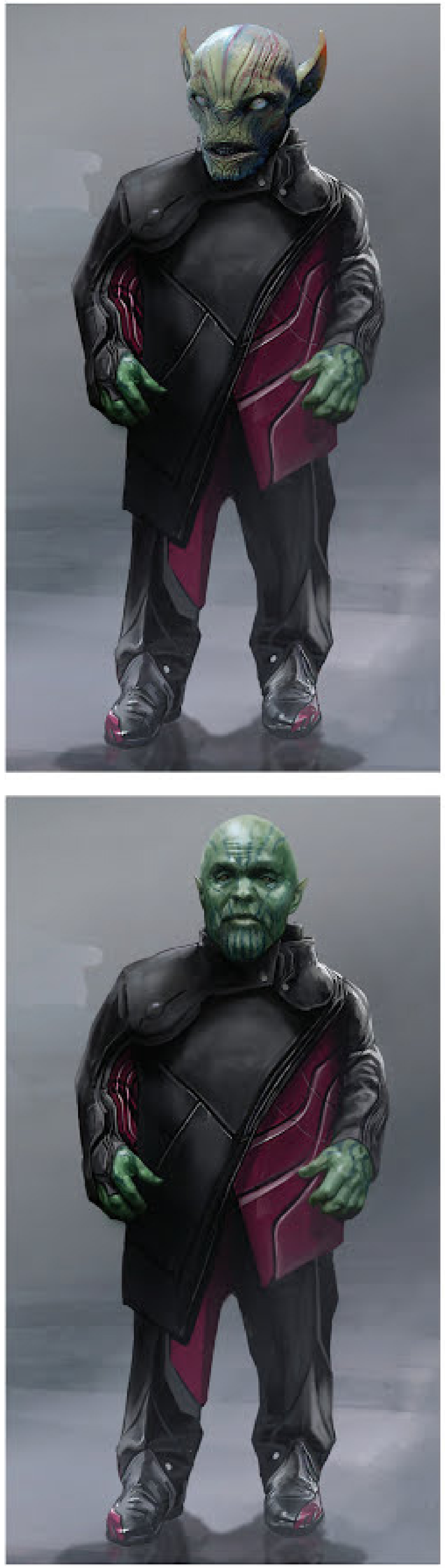
▲ SEKERIS



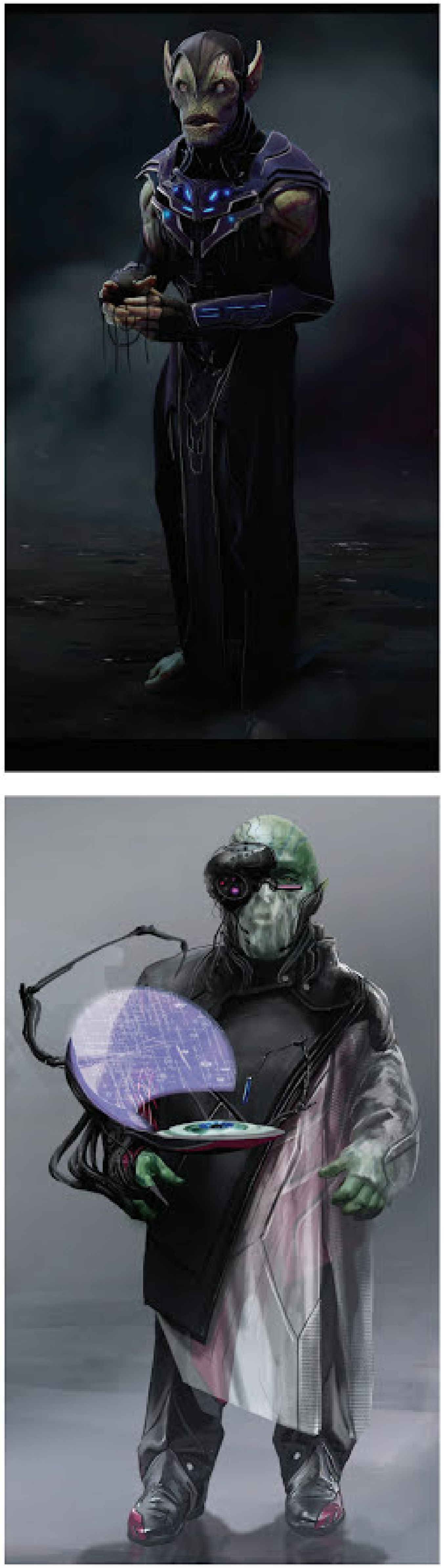
"We were so excited to tackle the Skrulls because they're such an iconic race in the Marvel comics," Director of Visual Development Andy Park says. "So there was a lot of early exploration done by the VisDev team around how comic accurate to make them—not only in how green do you make them, but also all the facial features, the pointy ears, and then of course their transforming ability. I know that the entire team all really looked forward to tackling that race. It was really exciting to try to be the first film to really bring the Skrulls to life."

Conceptualizing the Skrulls for the big screen provided a unique set of challenges. "When designing characters like the Skrulls where they're obviously very alien and you don't see much of the actor in there anymore, there's always a question of whether this going to be a CG character or a fully practical-makeup character," Park says. "And I think early on we knew that they were going to attempt to do practical. So those are the challenges in concept design because we're designing things with those limitations in mind, knowing that there's going to be an actor in there. You know there is going to be a real nose in there, so if you make something like a little squat nose, then it will have to be touched up in VFX. We knew very early on that that they wanted these characters to be very practical with minimal CG touch-ups, so we had to design around those parameters."

JOYNER ■



▲ TOP **JOYNER** & **BRICLOT**;
BOTTOM **BRICLOT**



▲ TOP **JOYNER**;
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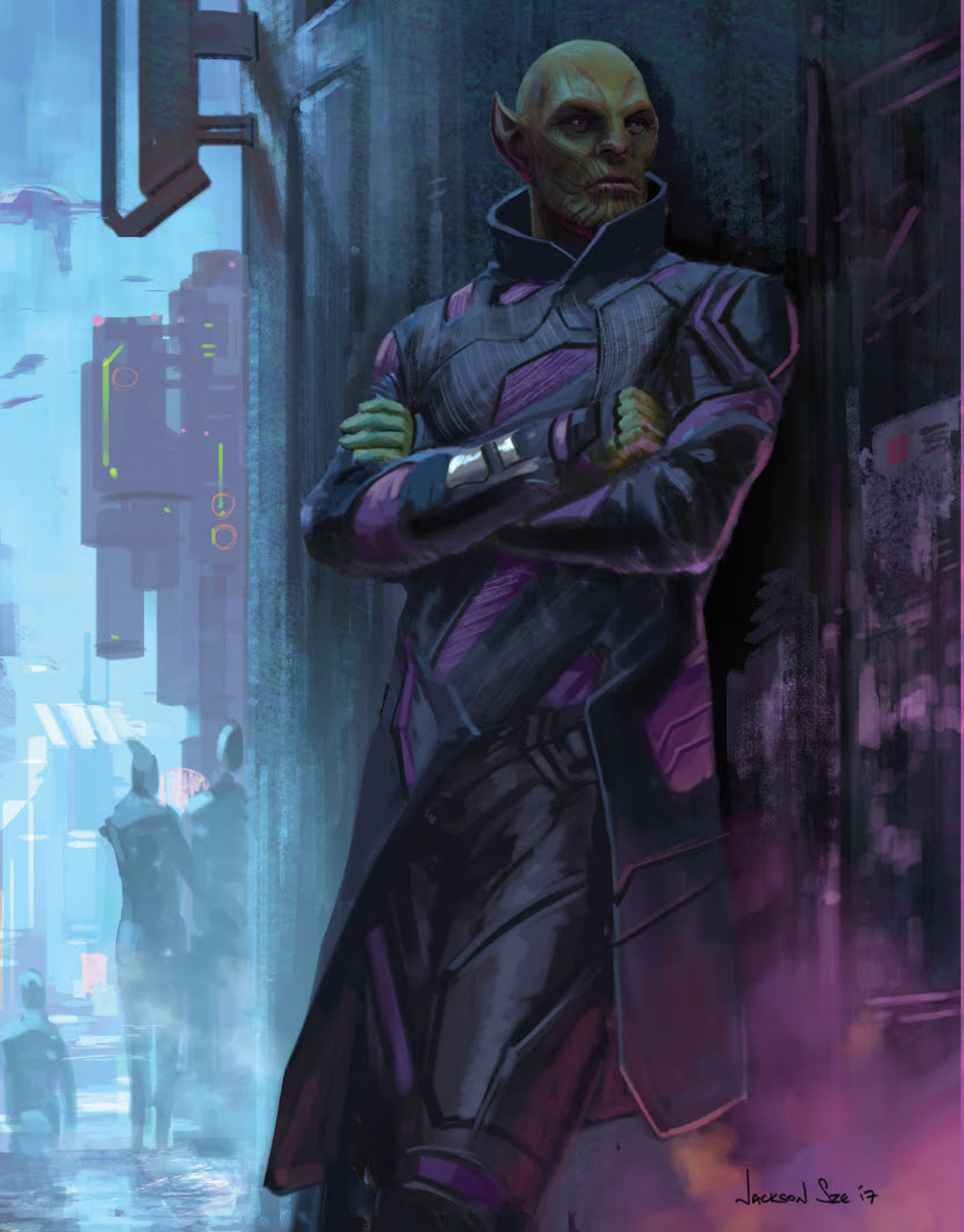
JOYNER ▶

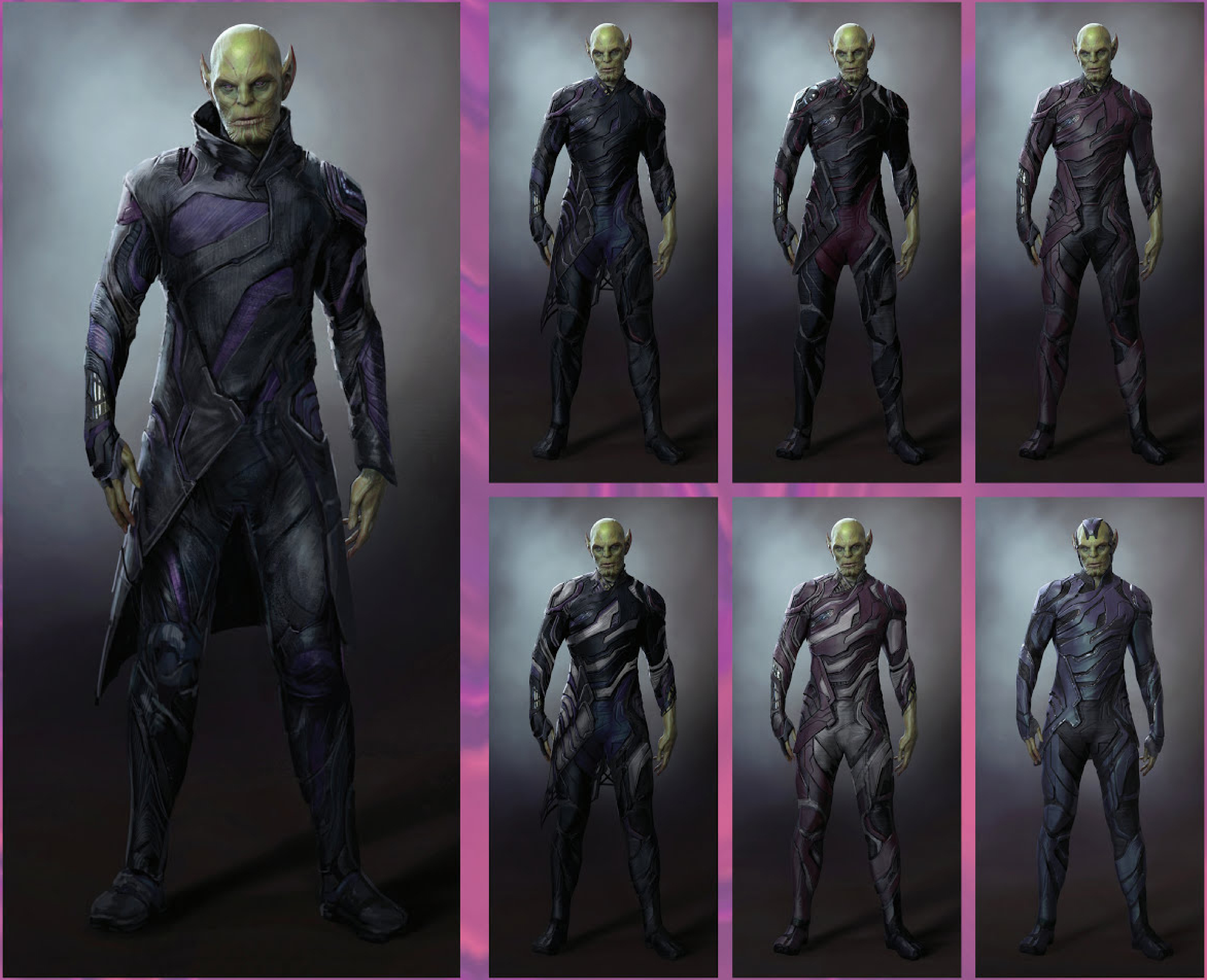


TALOS

The leader of the Skrulls is Talos, played by Australian actor Ben Mendelsohn. "He's just an incredible, incredible actor," Brie Larson says. "He's so talented, so funny, and he brings an Australian accent to a Skrull—I don't think anybody knew Skrulls were Australian. But they are. Well, we brought that to the table, or Ben's bringing that to the table."

To portray Talos, Mendelsohn—like the actors playing his fellow Skrulls—spent quite a bit of time in the makeup chair. The look for the Skrulls was achieved with prosthetics, courtesy of special effects studio Legacy Effects. "It was really important to us to create prosthetics that an actor could put on their face and feel like a completely different being, but you could still see them act underneath the makeup," Anna Boden says. "And that's a huge challenge. But we worked with them over months. They spent time developing their makeup and testing it on our actors and making sure that Ben Mendelsohn and everybody else in the makeup felt like they could really emote underneath it. And they did such an amazing job. I was so pleased and impressed with what they were able to accomplish without any VFX. It's all practical. I think that brings a certain reality to the set. Not just the makeup, but also going out on location and being in real environments lends a certain kind of naturalism."

◀ **SZE**



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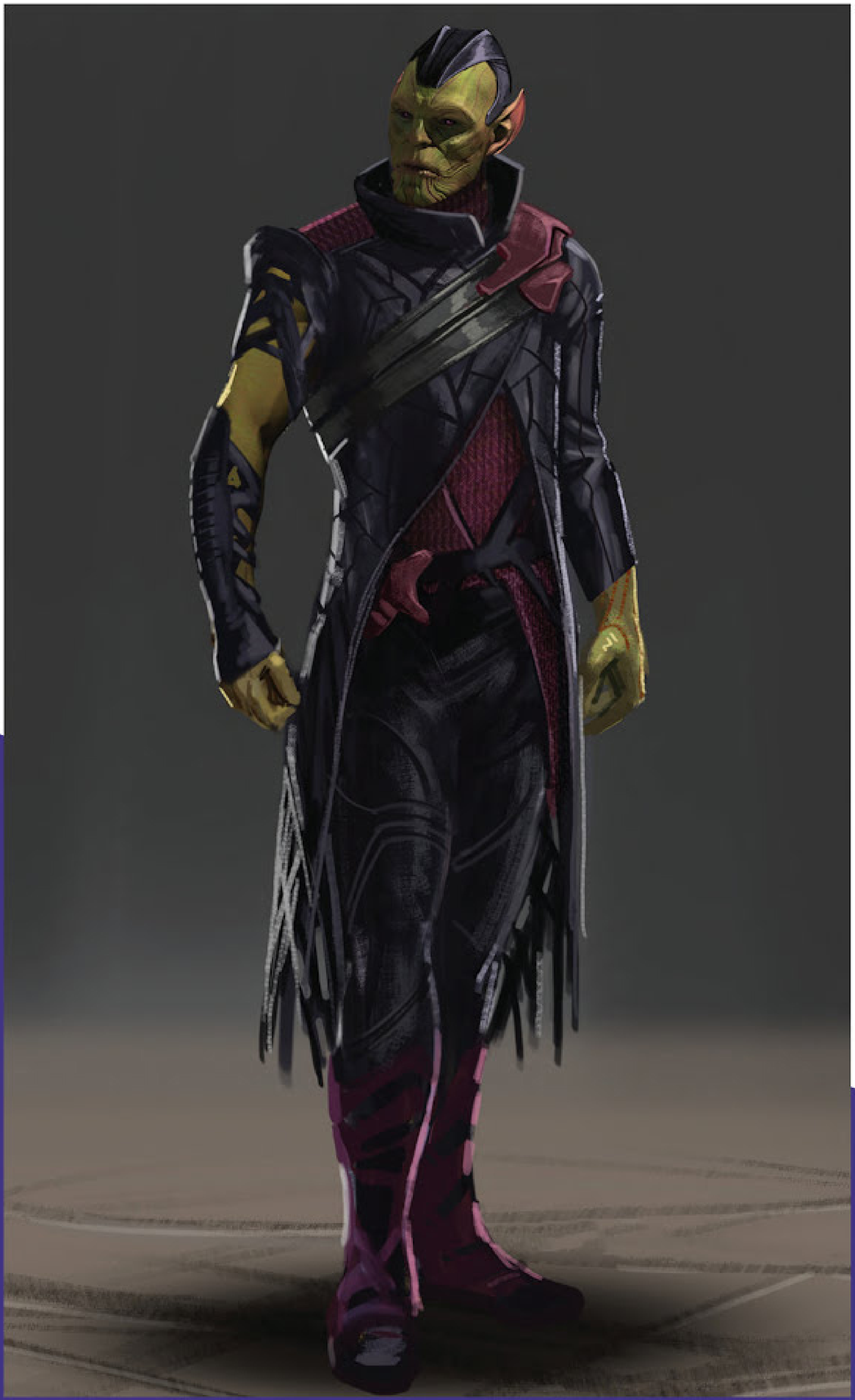
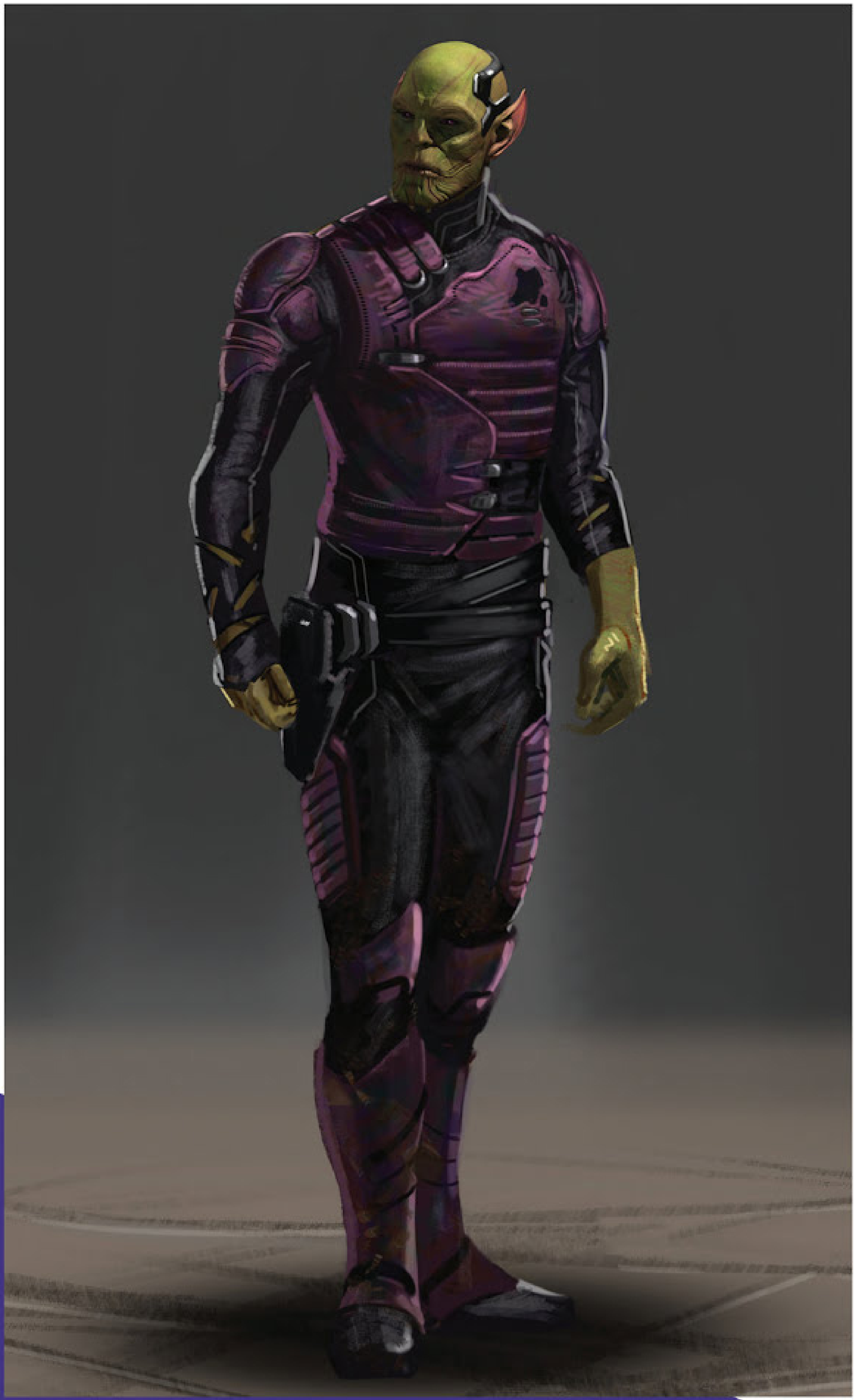
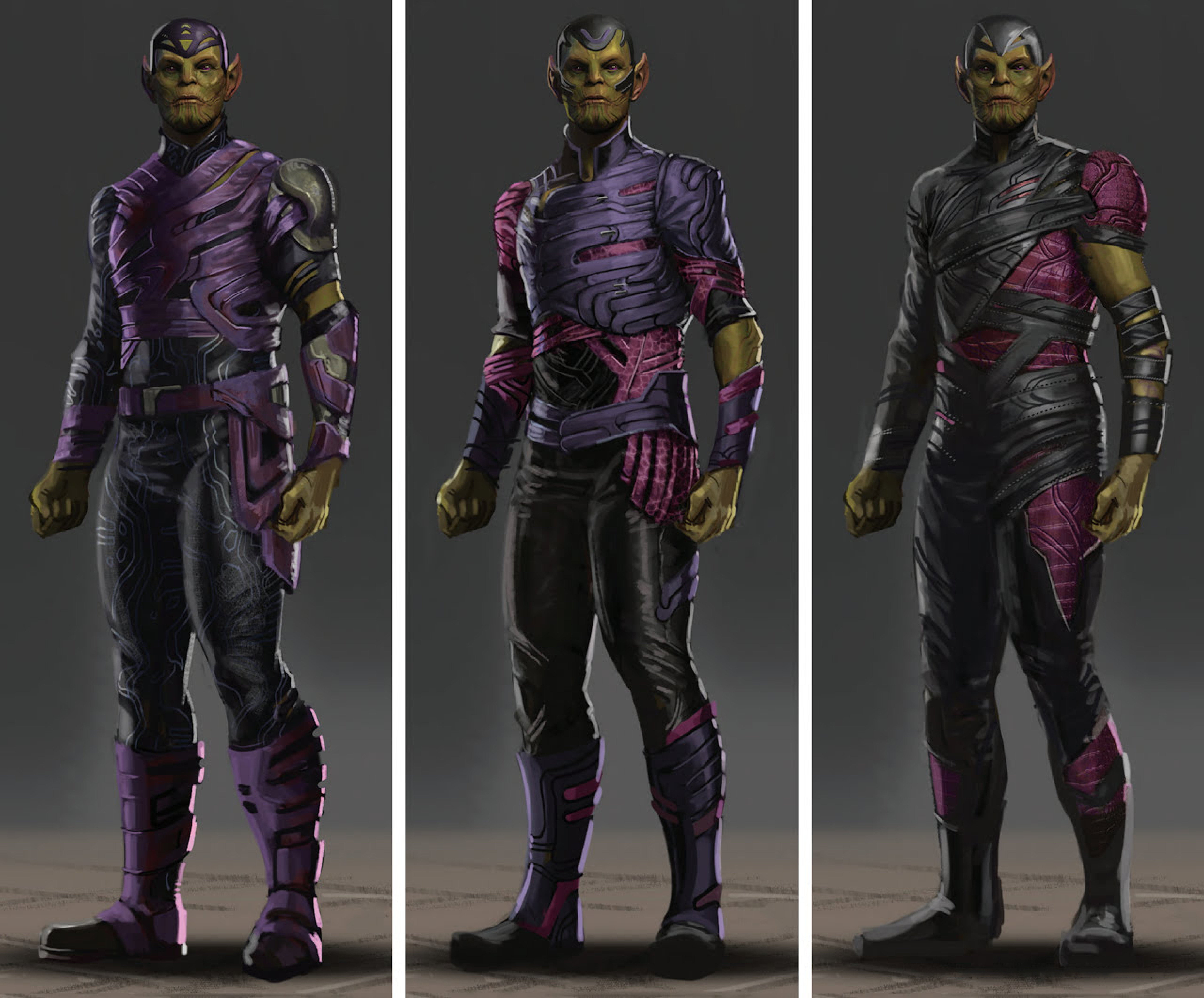
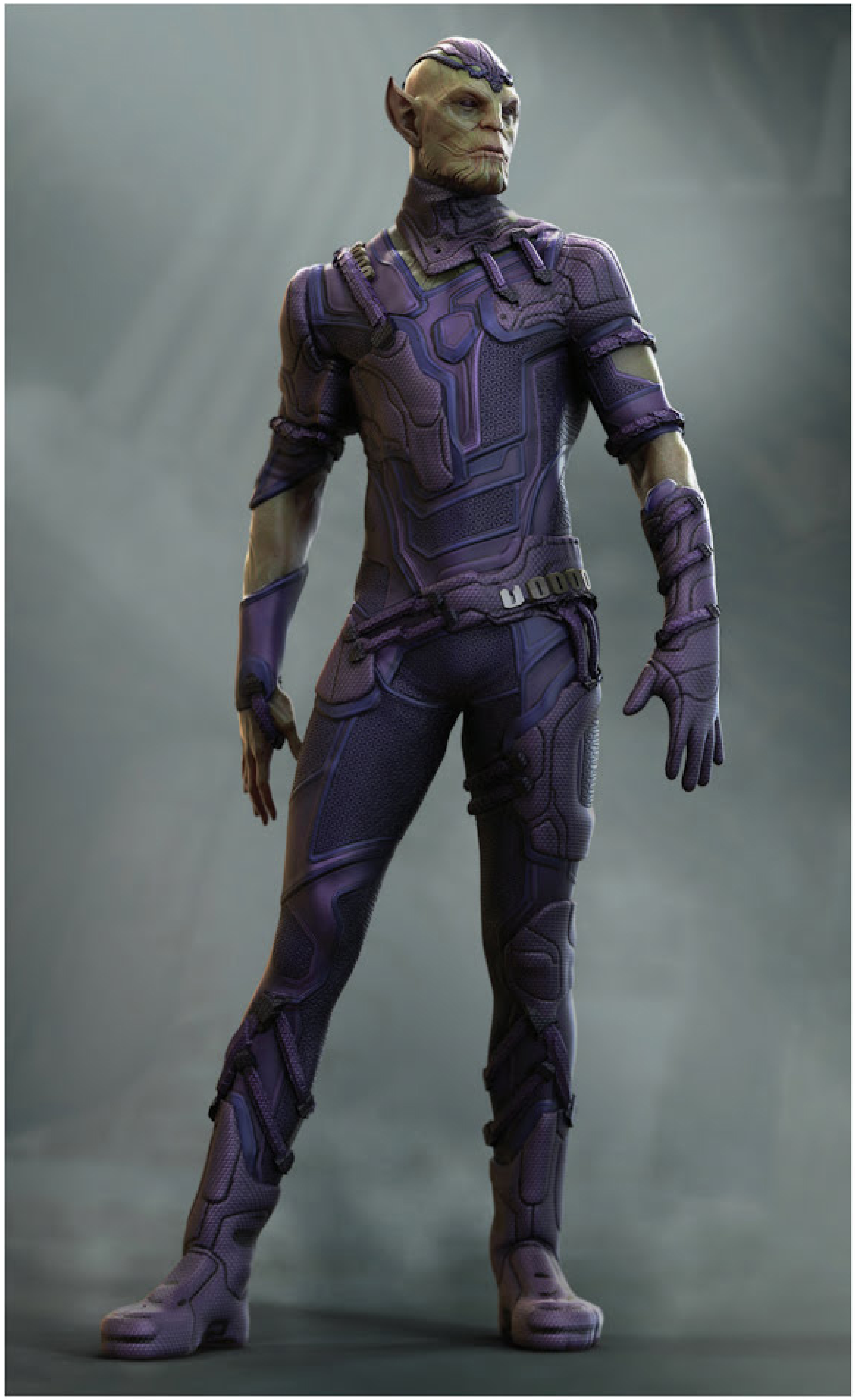
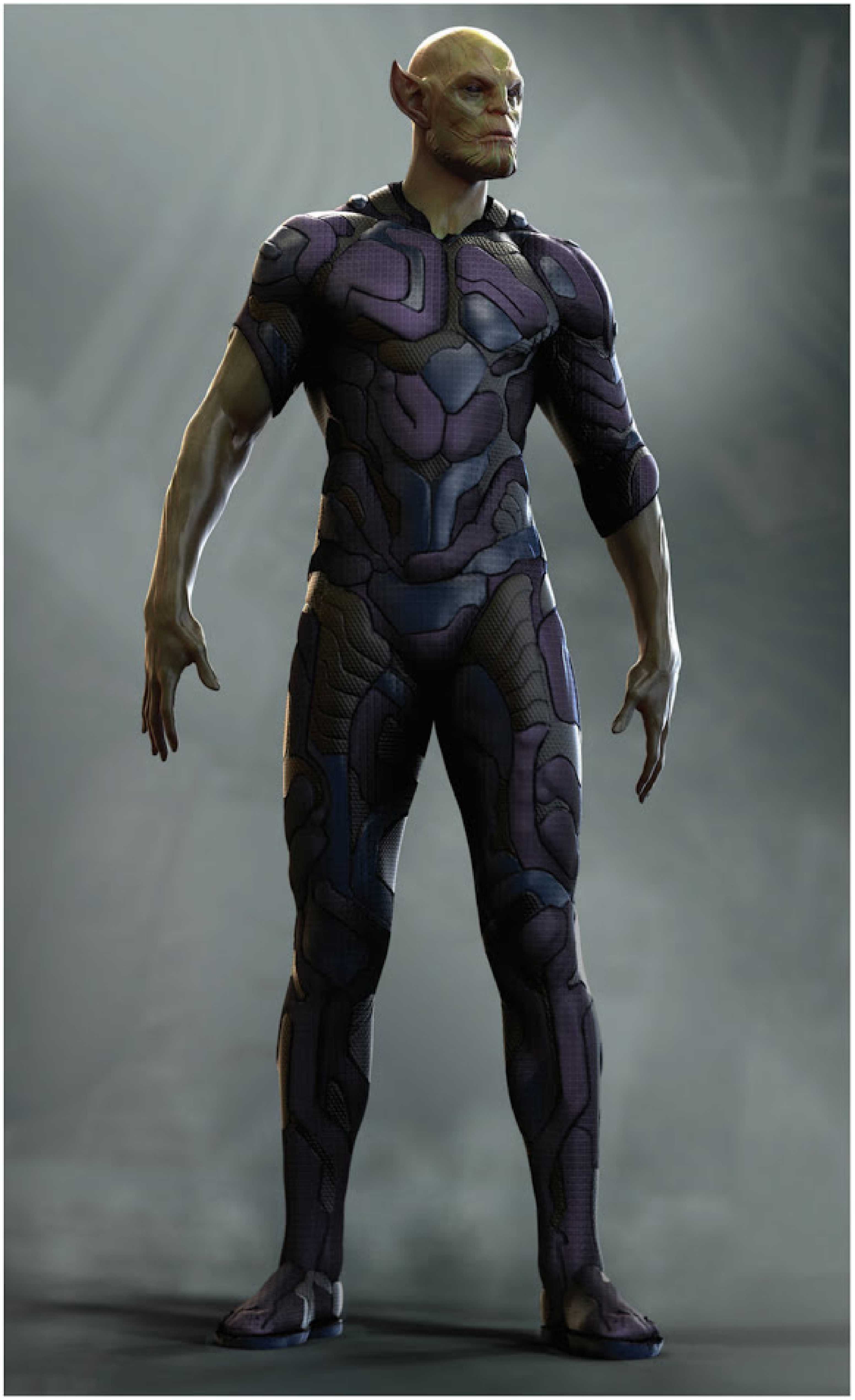




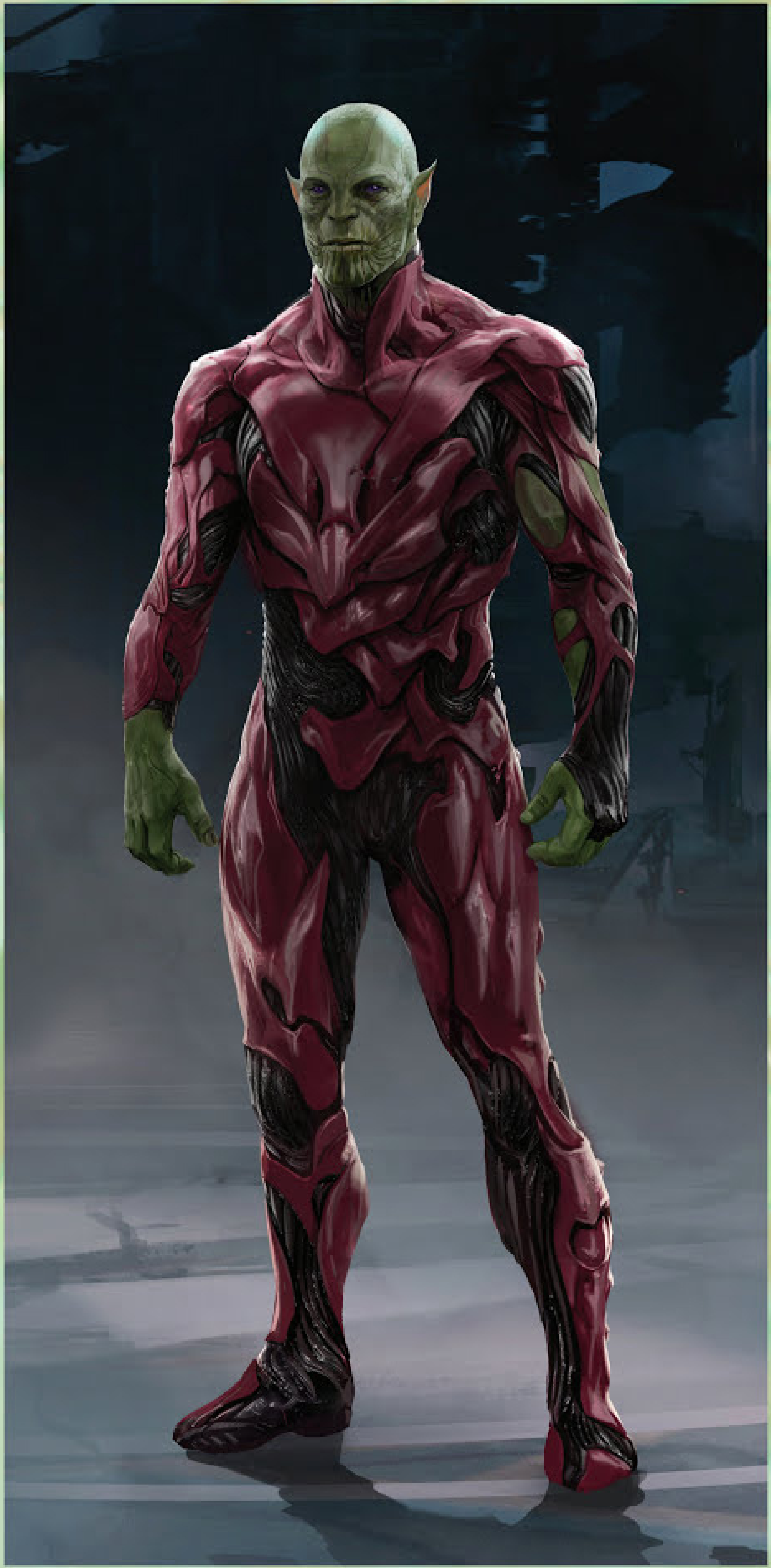
■ SZE

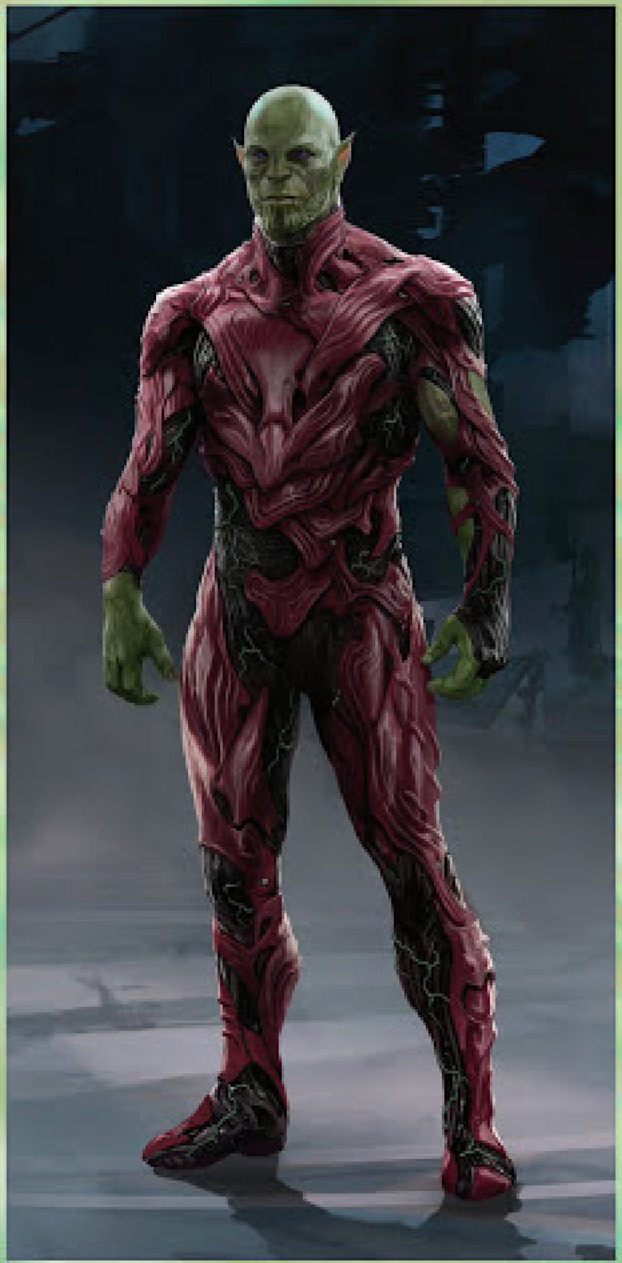


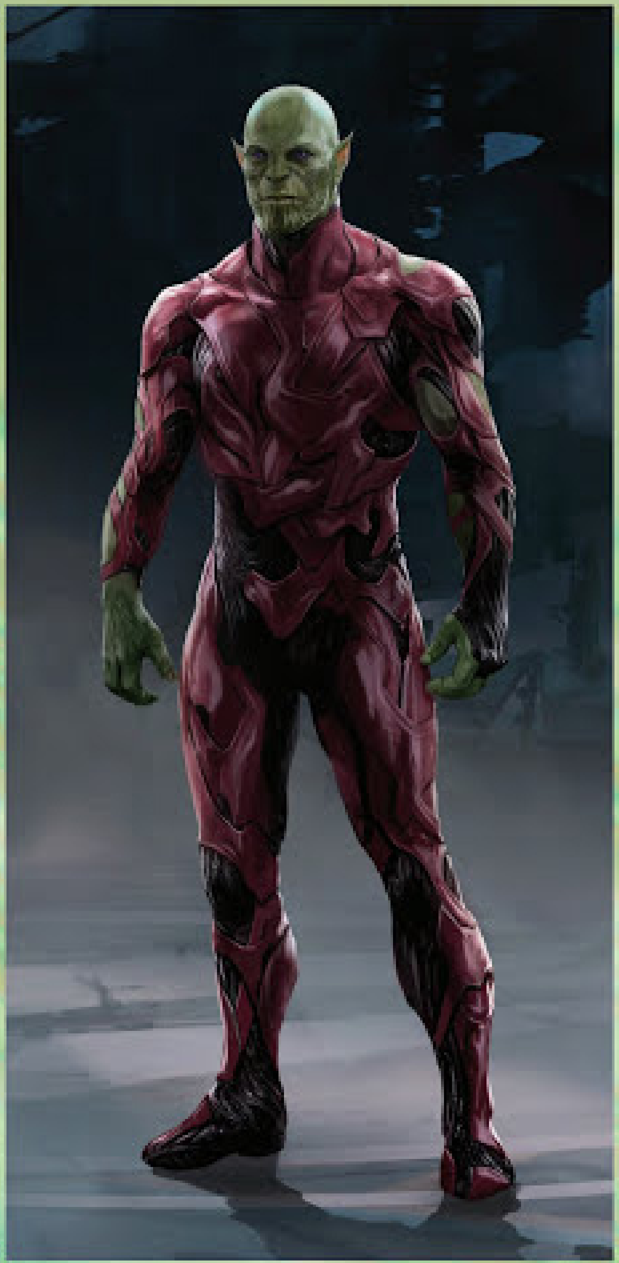


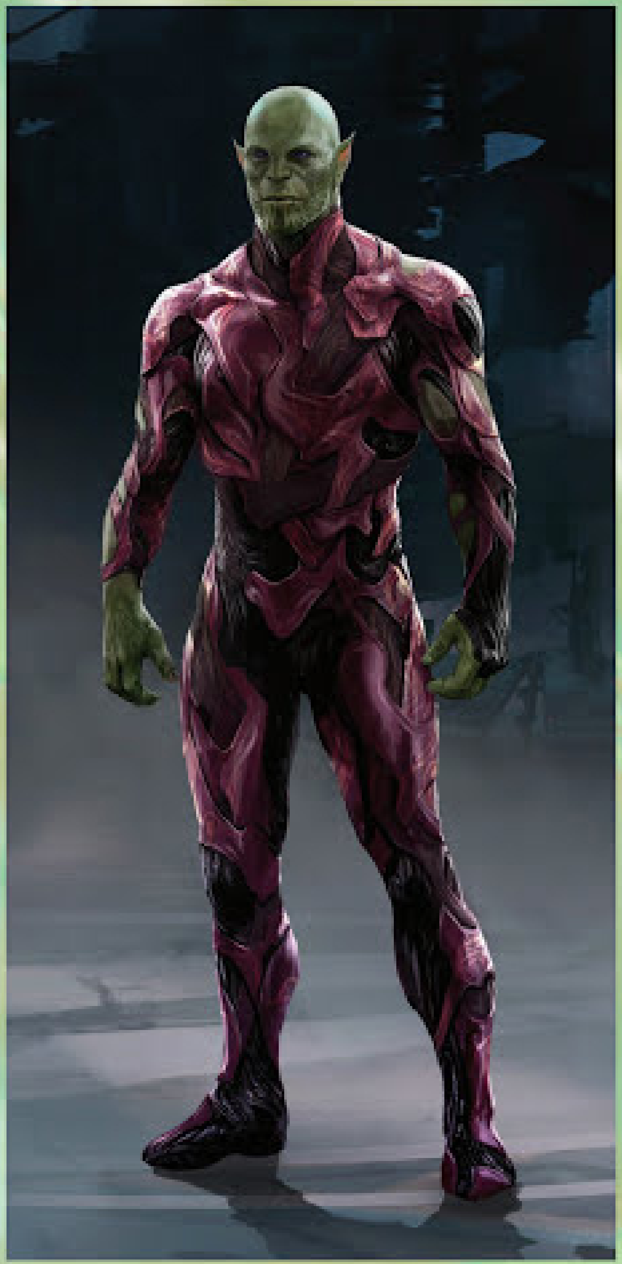


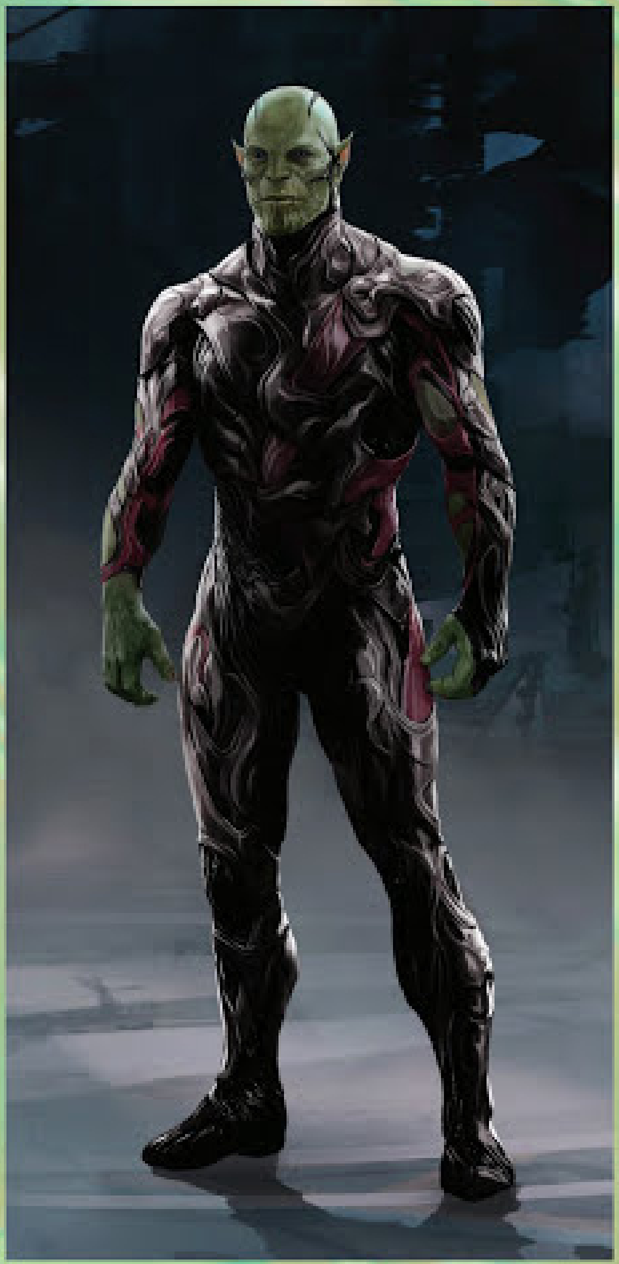
◄ SZE ■ SUMMERS





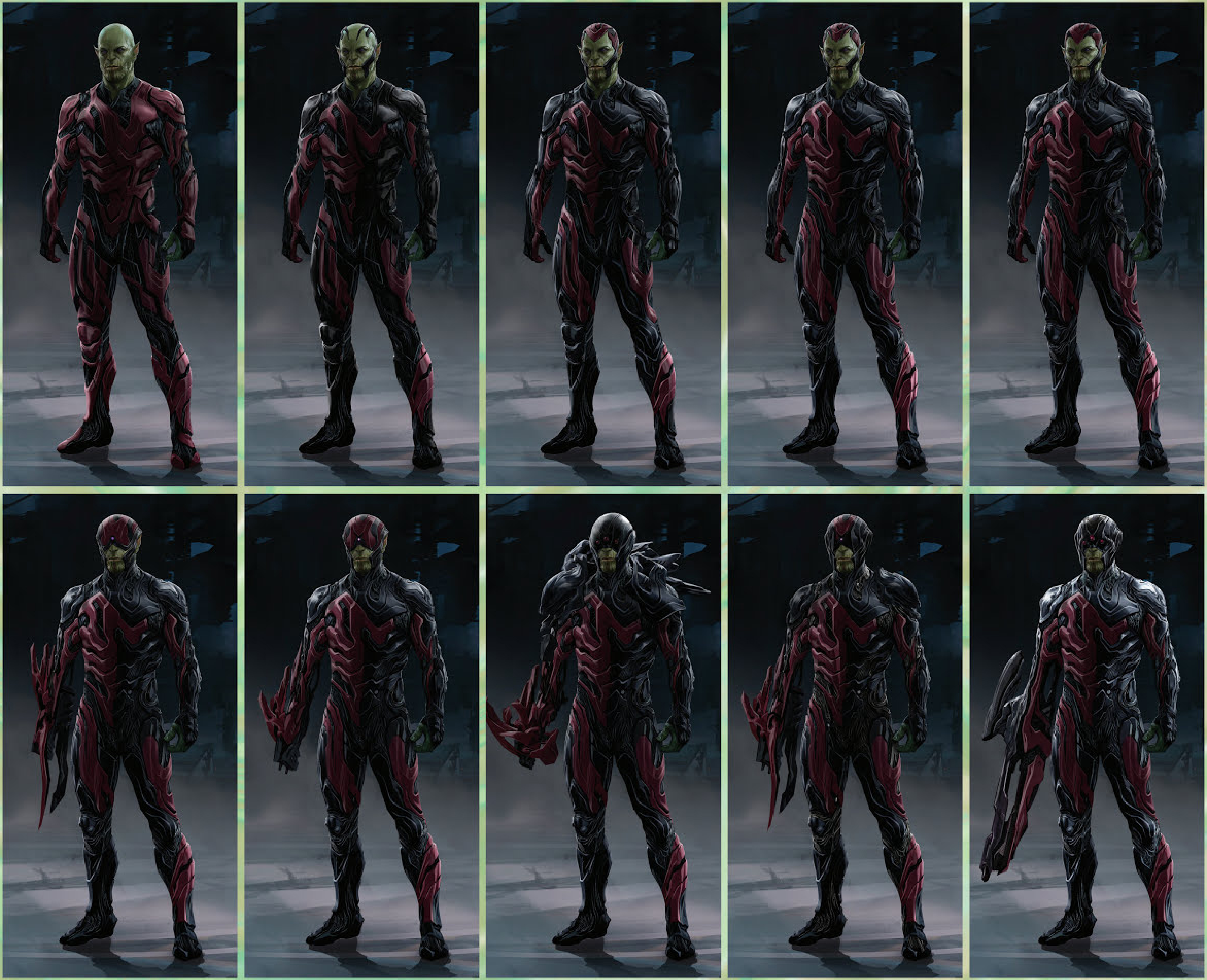






While makeup was used to achieve a practical look for the Skrulls, their transformations were realized with the help of visual effects. “We wanted to give the sense that there was something organic shifting, something bubbling under the surface,” Co-Director Ryan Fleck says. “We didn’t just want it to feel like a flicker effect or a morph, something that we’ve seen before. We really wanted it to feel like there’s some movement involved that takes a little bit of effort. We spent a lot of time researching how best to deal with the Skrull transformations, and Ben Mendelsohn was a big part of that too. He really settled on this sort of regurgitation process. It’s almost like he’s vomiting up a new body. It’s kinda gross but also kinda cool.”

BRICLOT



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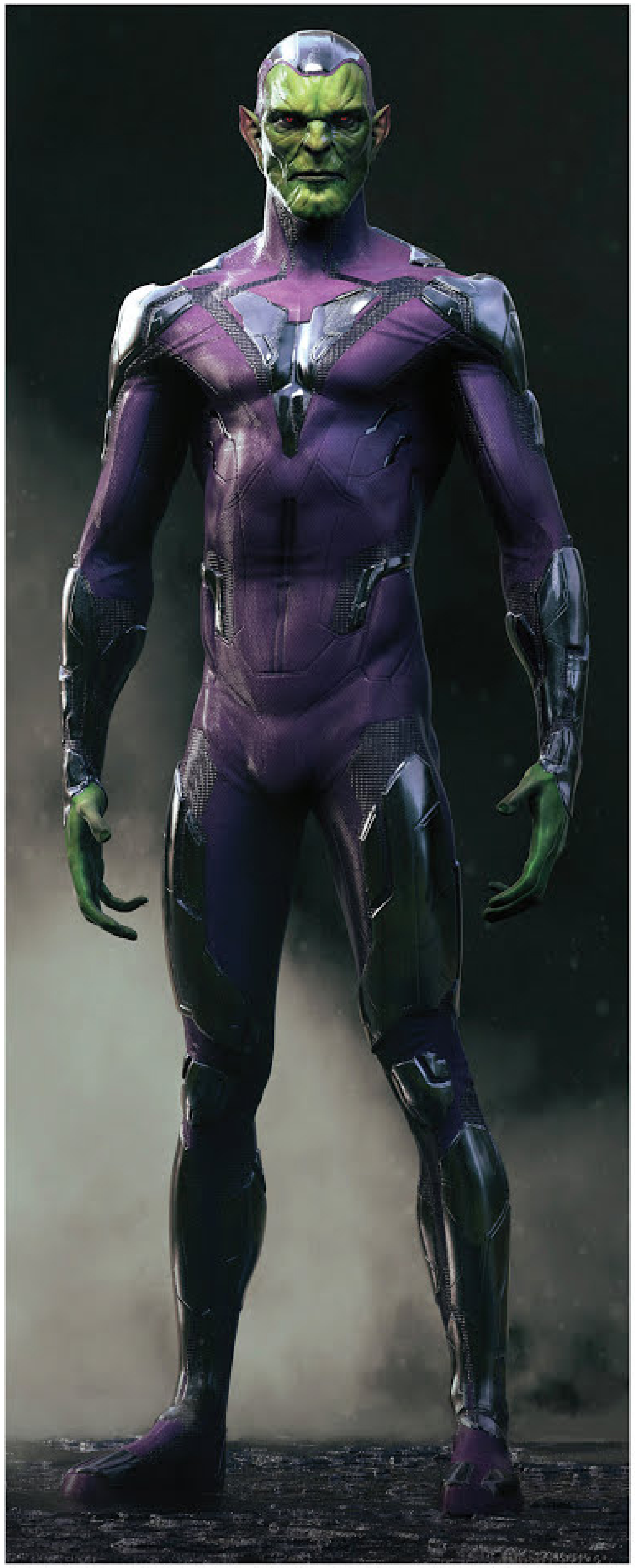
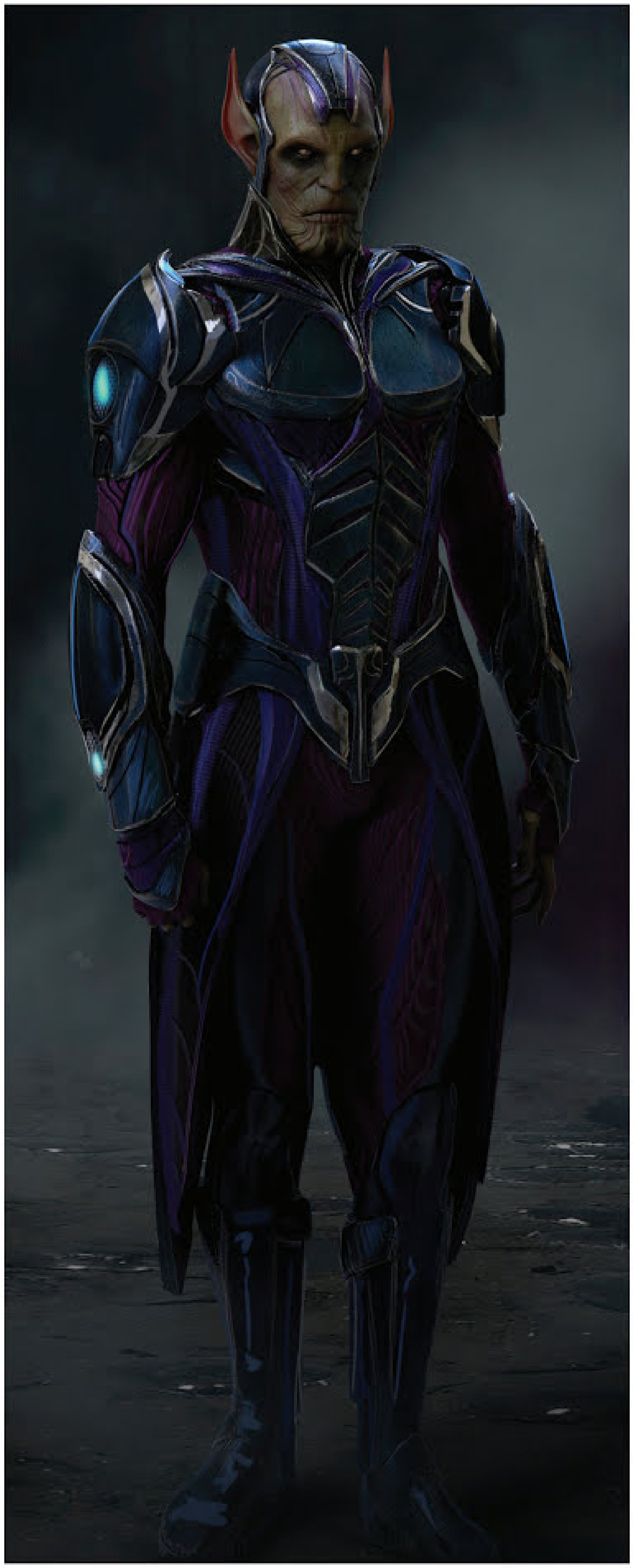
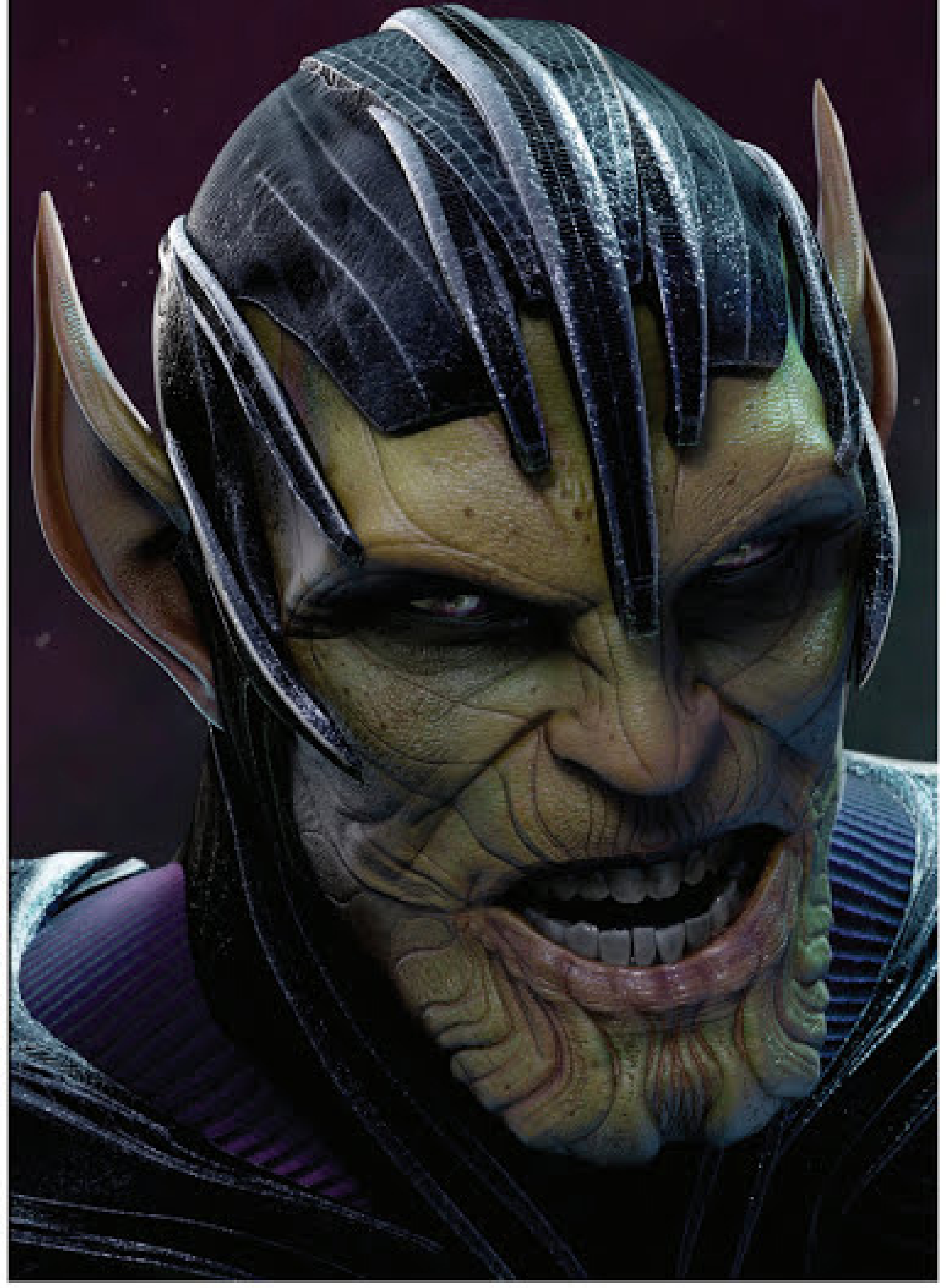
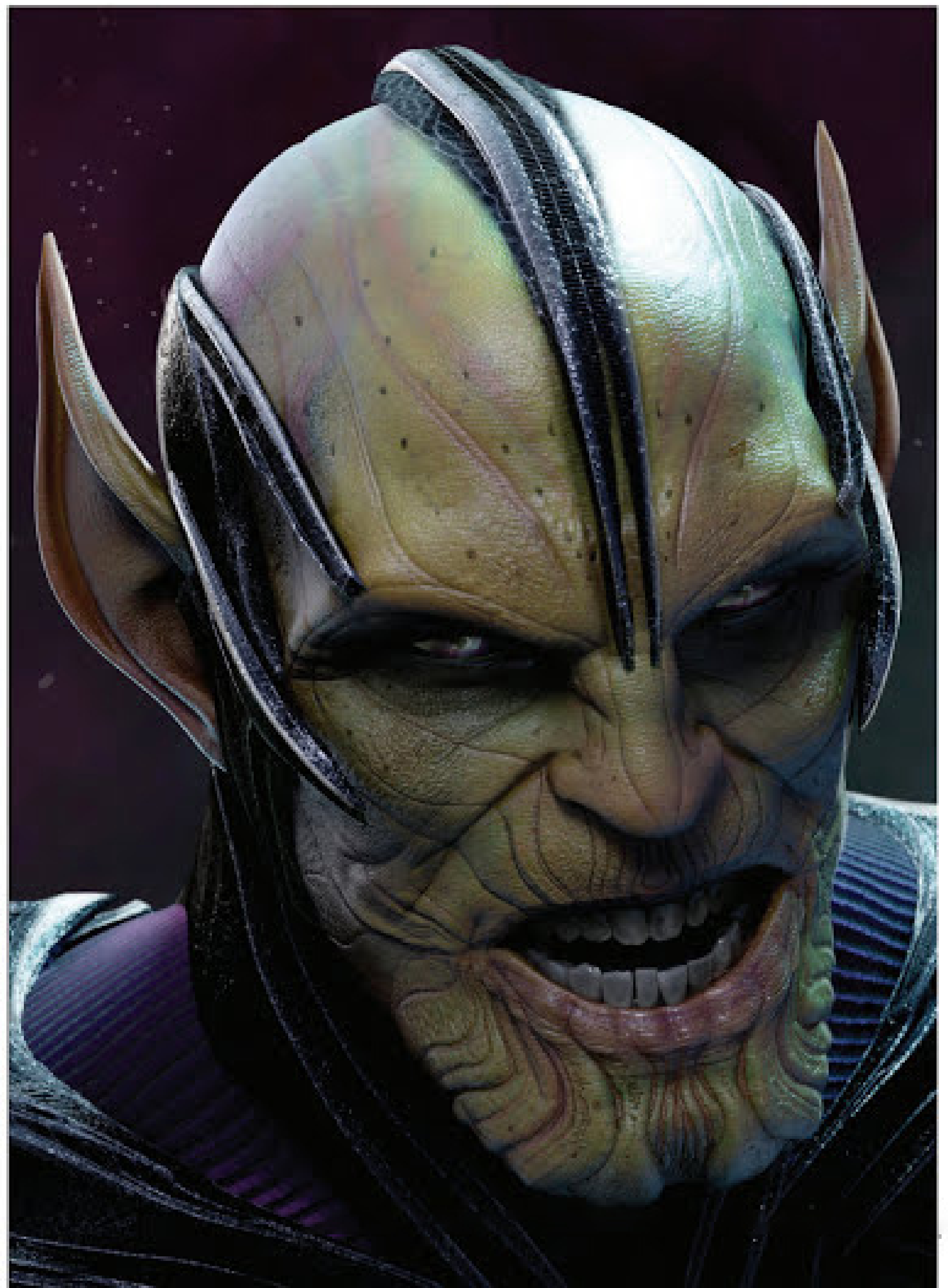


MARANTZ ▲



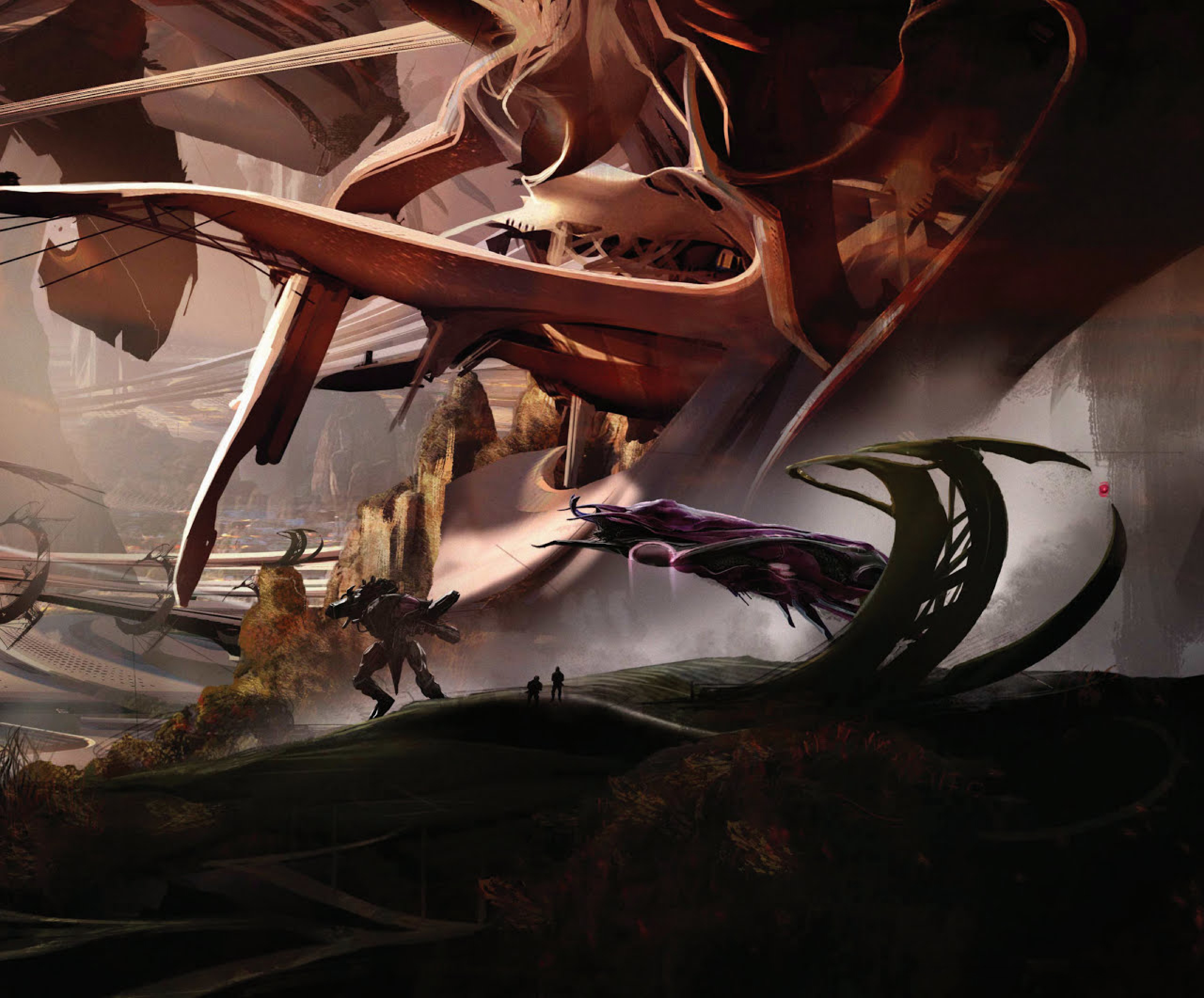
JOYNER ▲ ▶

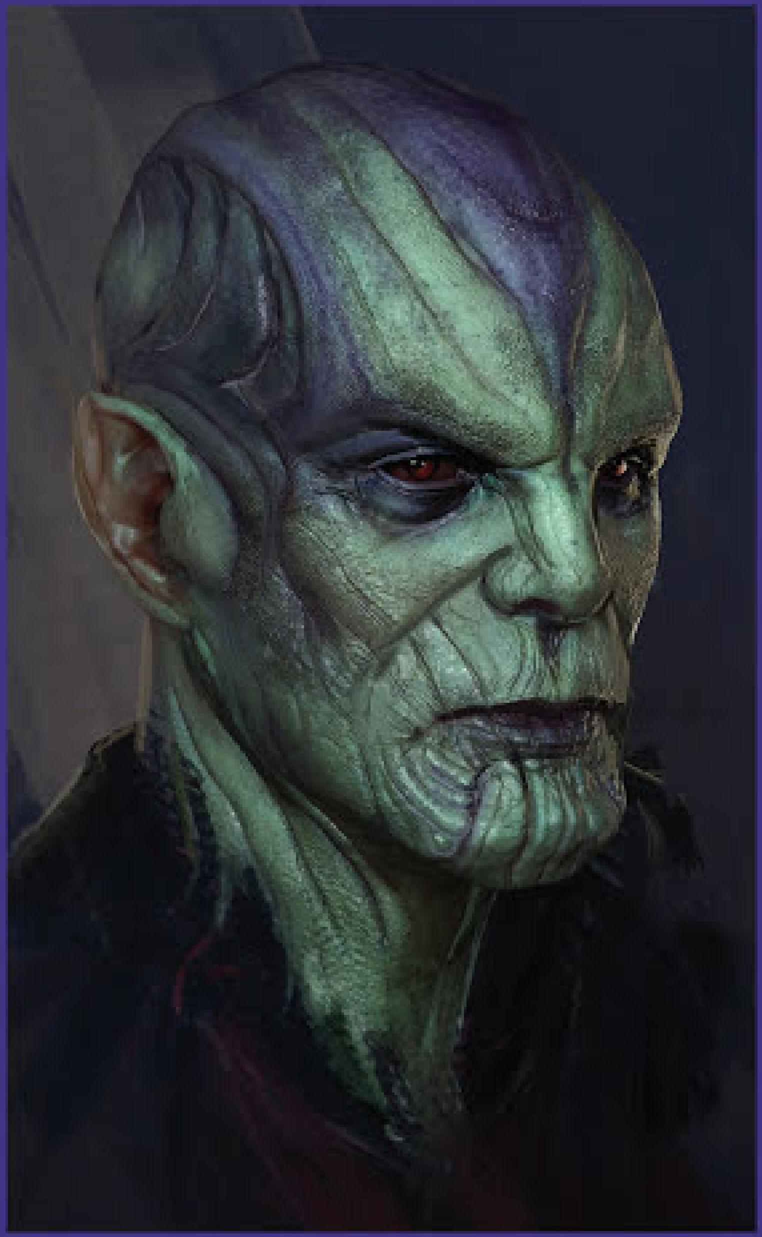




JOYNER

TOREA





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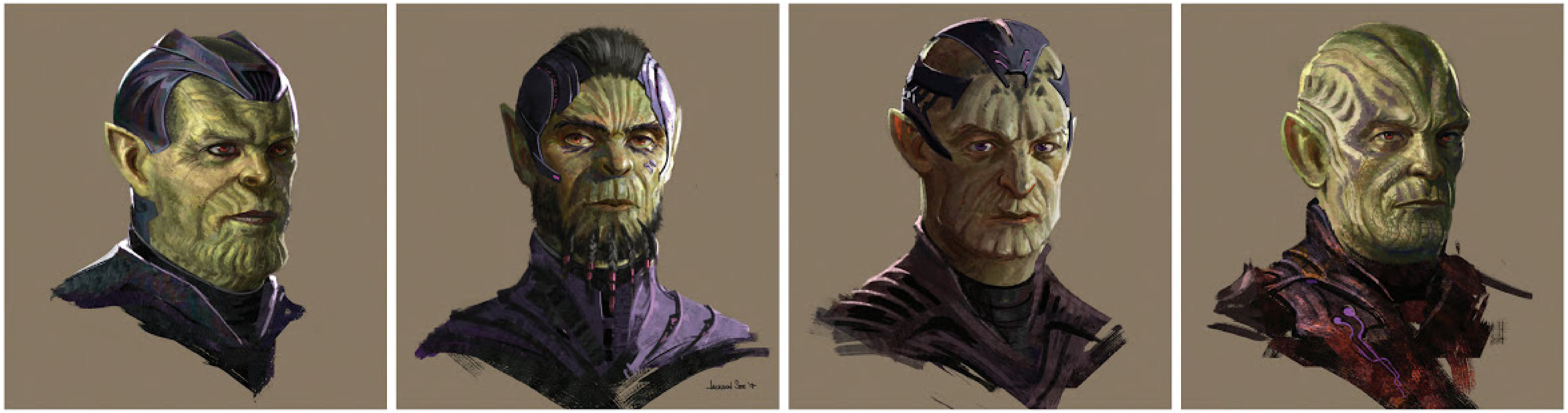
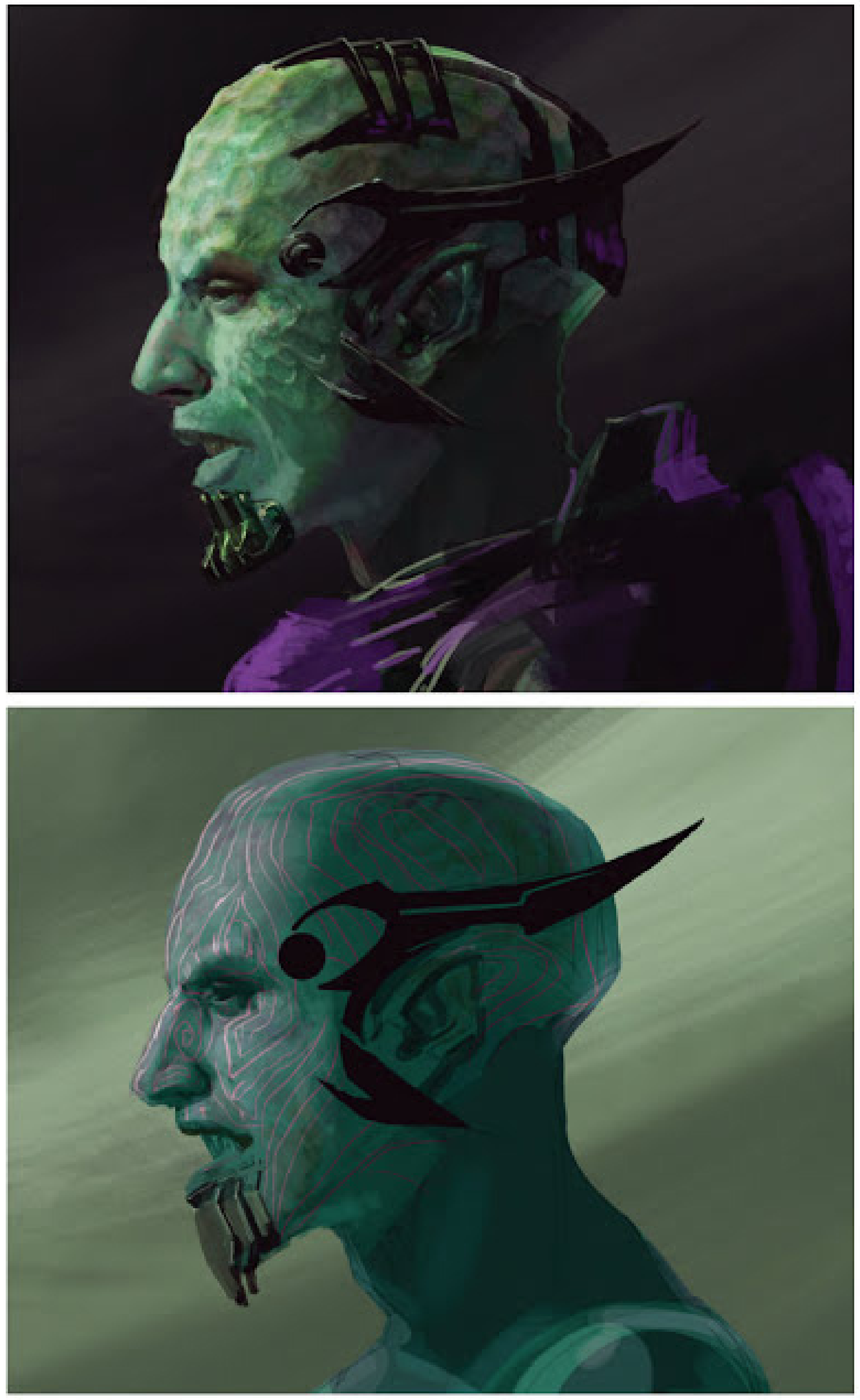
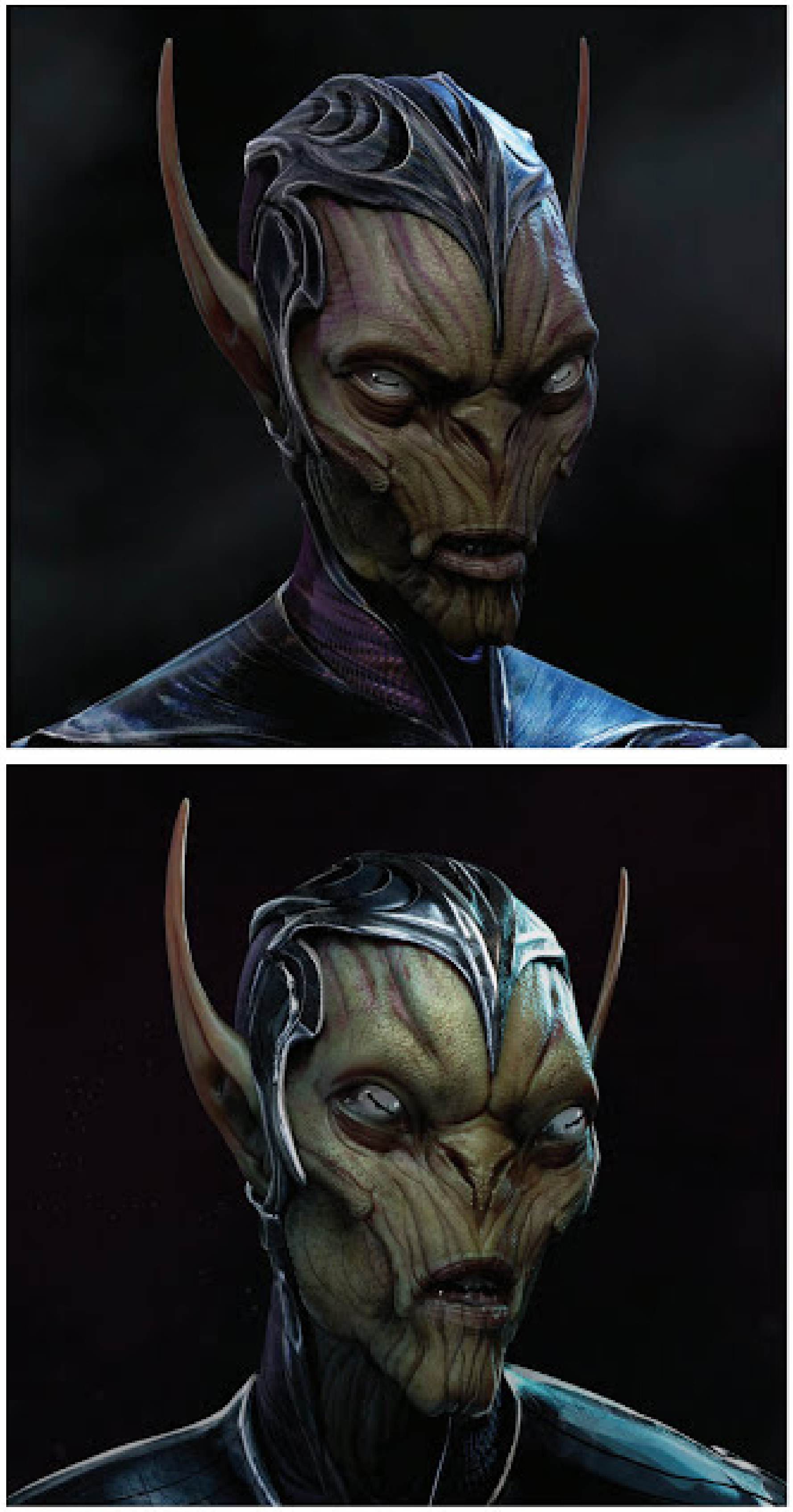
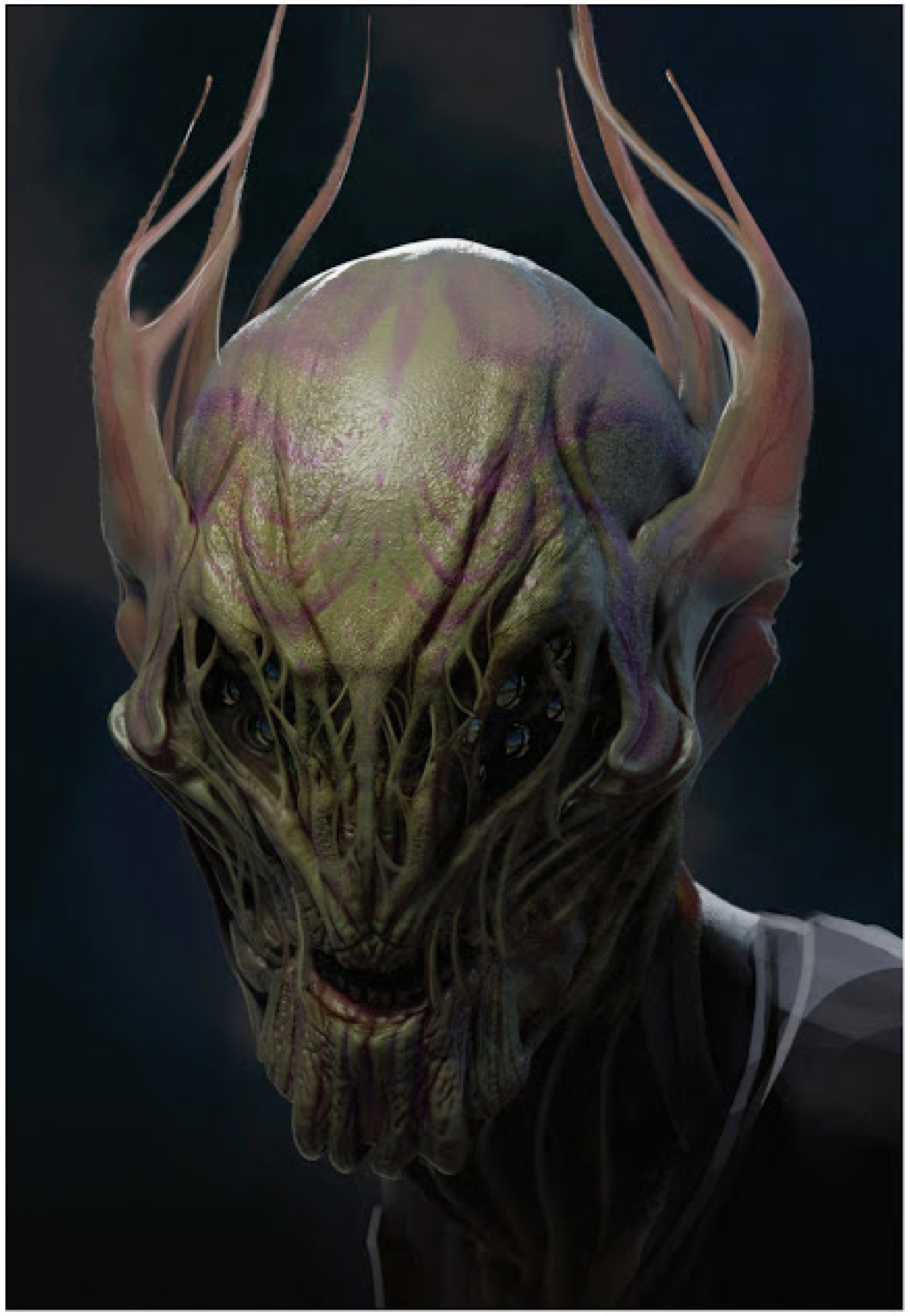

Jackson Sze '17



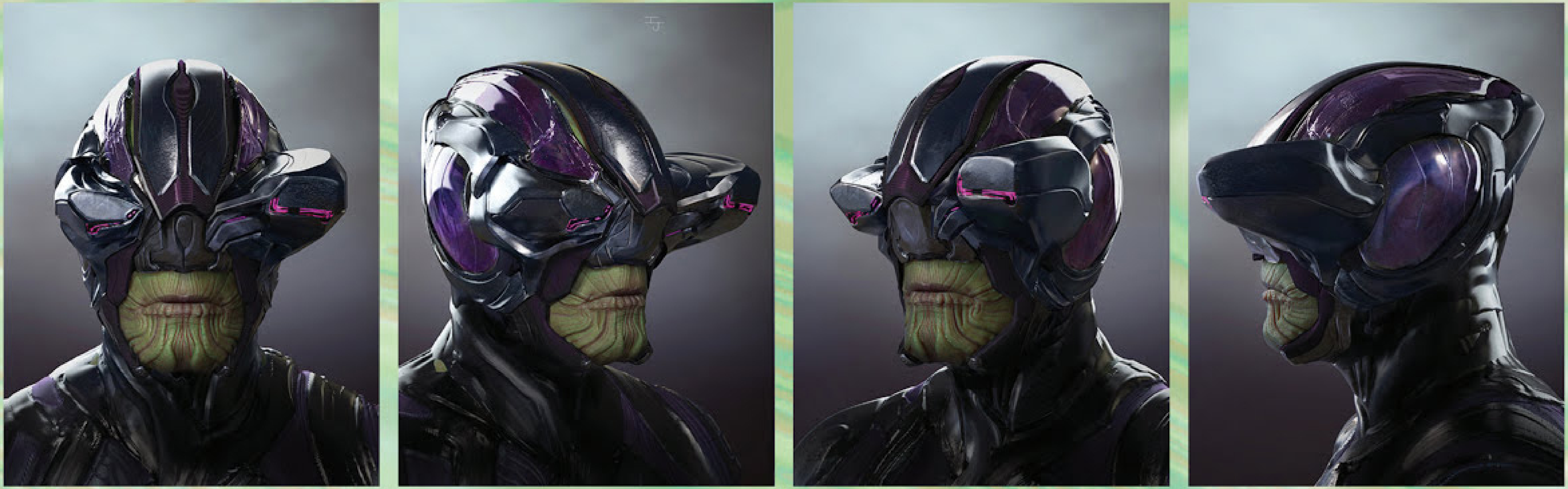


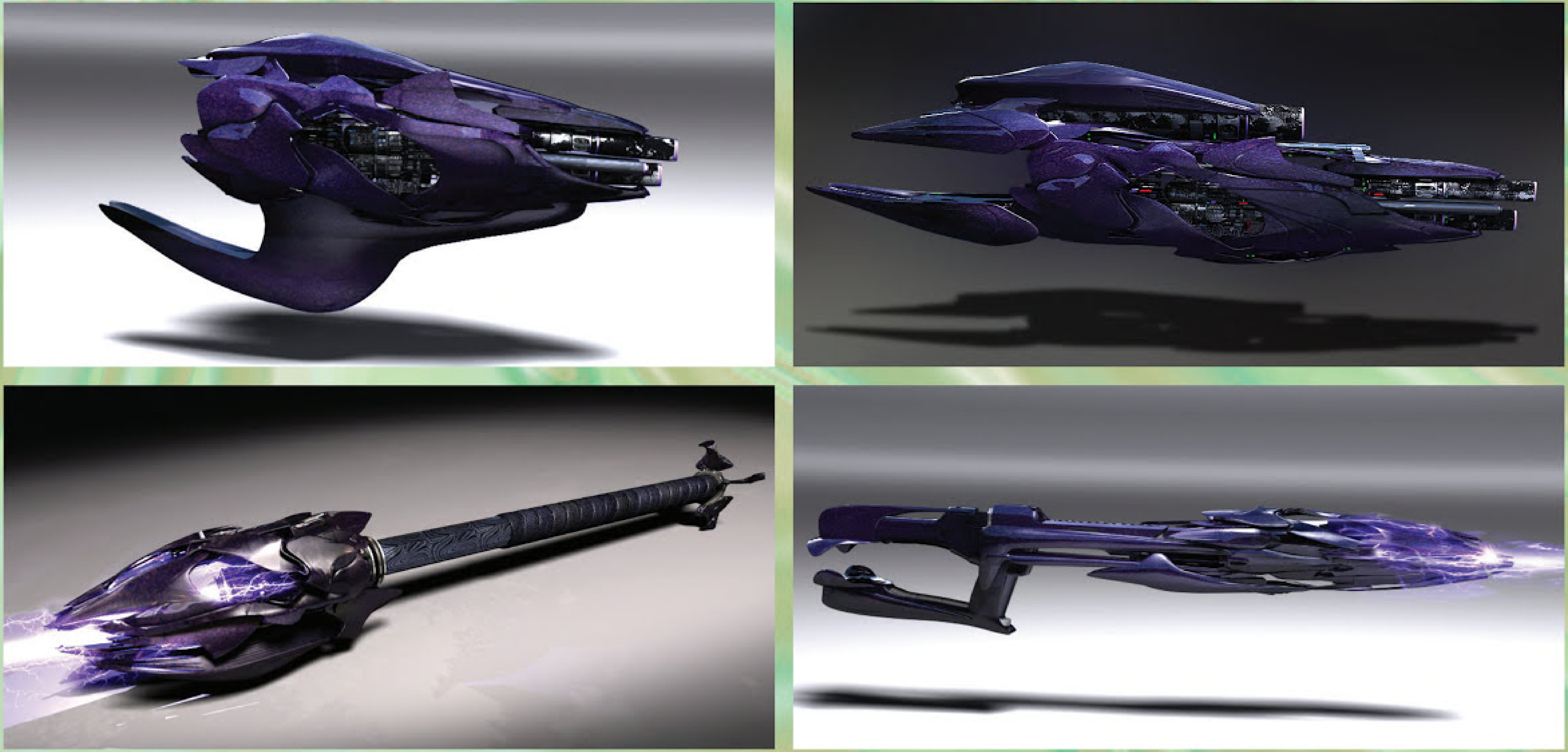


◀ ▲ **FRANCISCO** ▲ TOP **SZE**

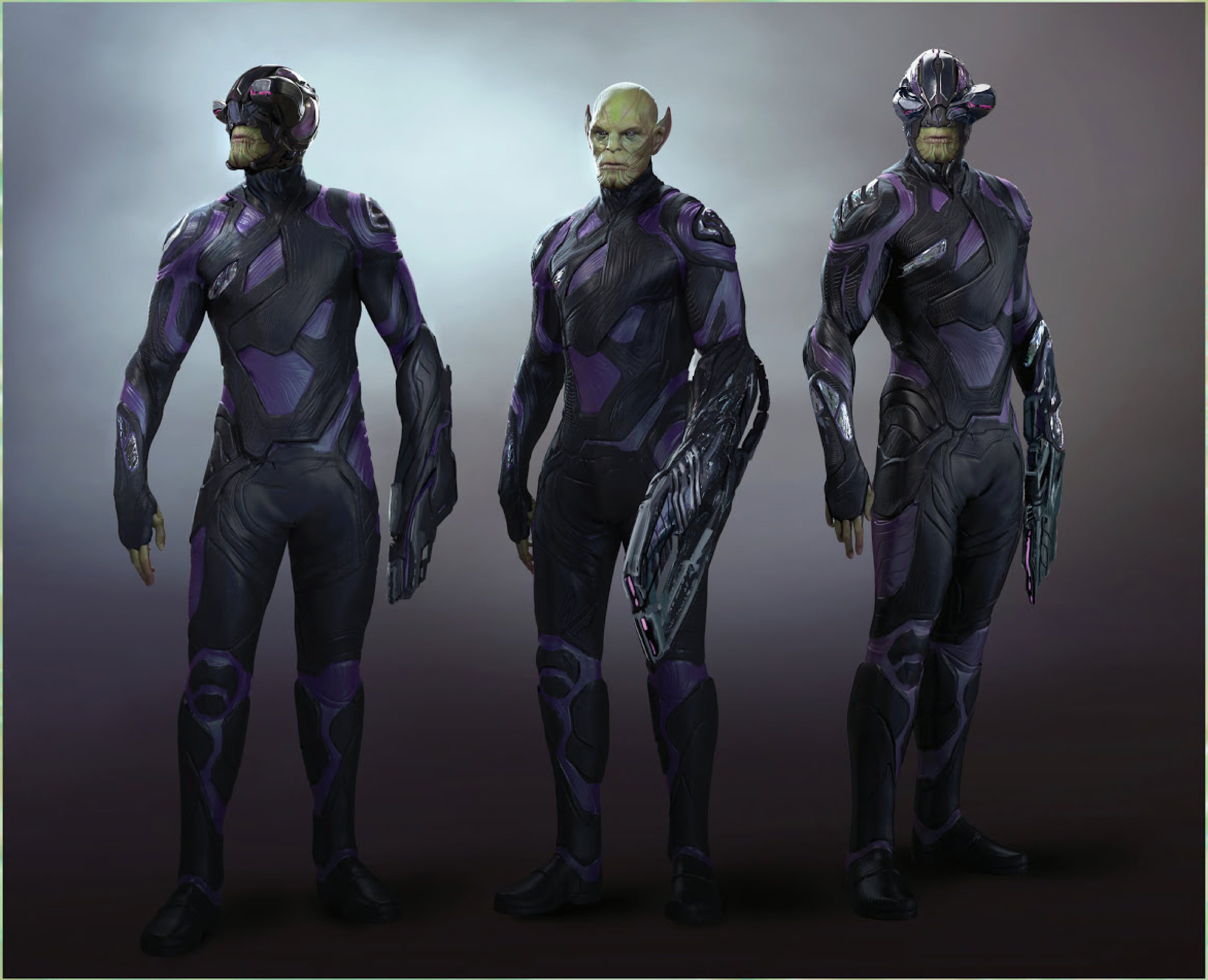
▲ **JOYNER**

▲ **JOYNER**





TOP **JOYNER** · BOTTOM **FLATTERY** ▲



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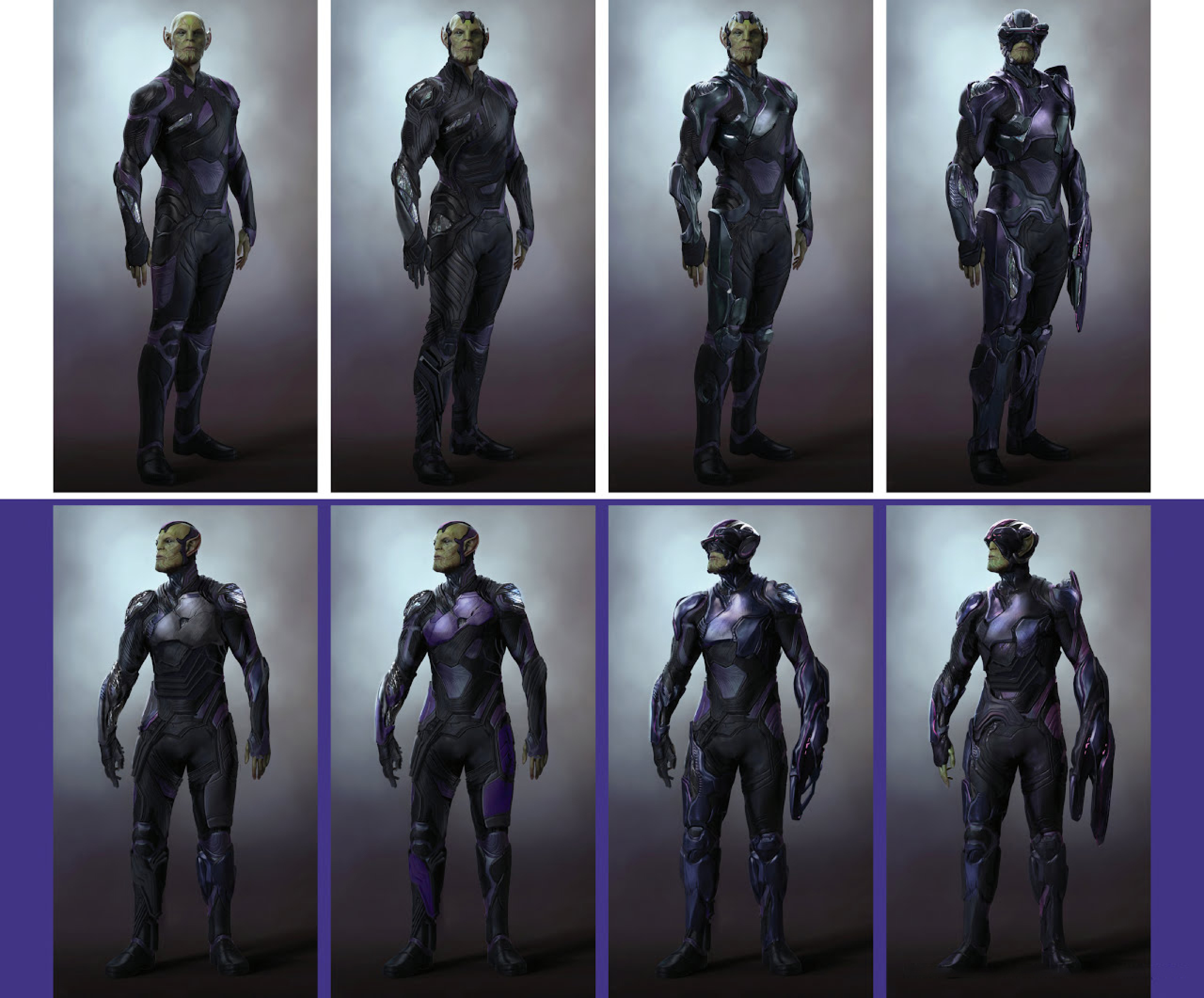

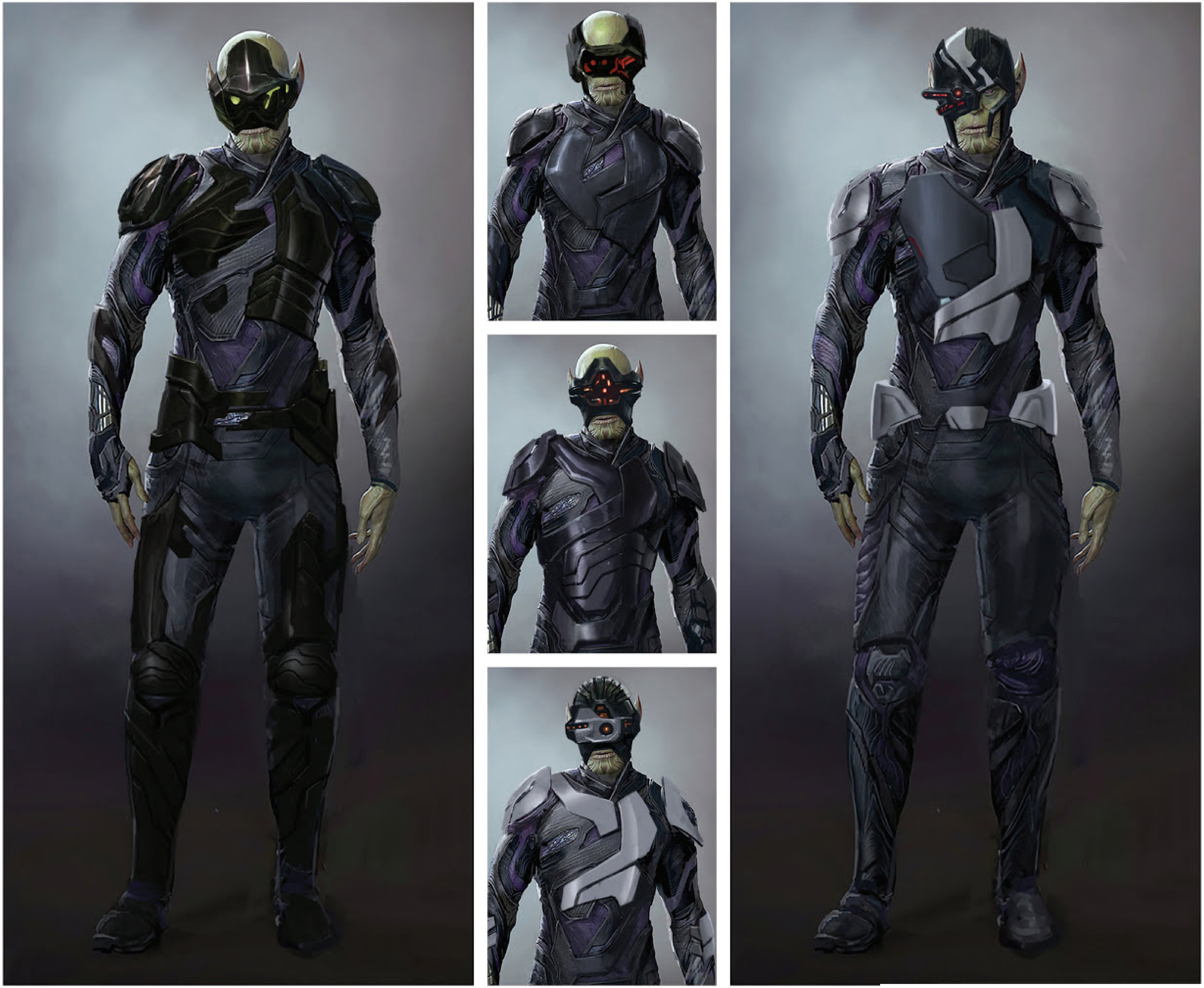

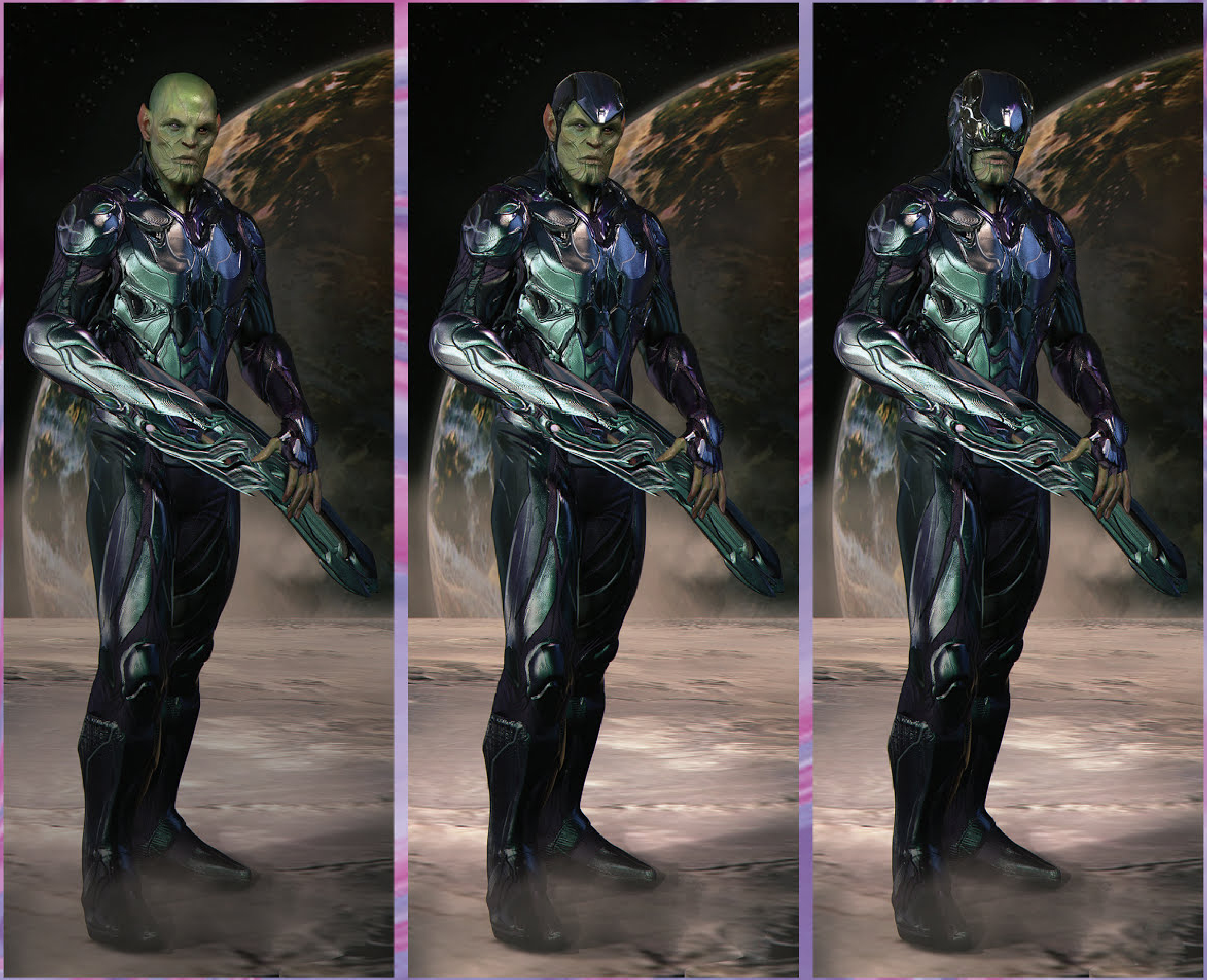

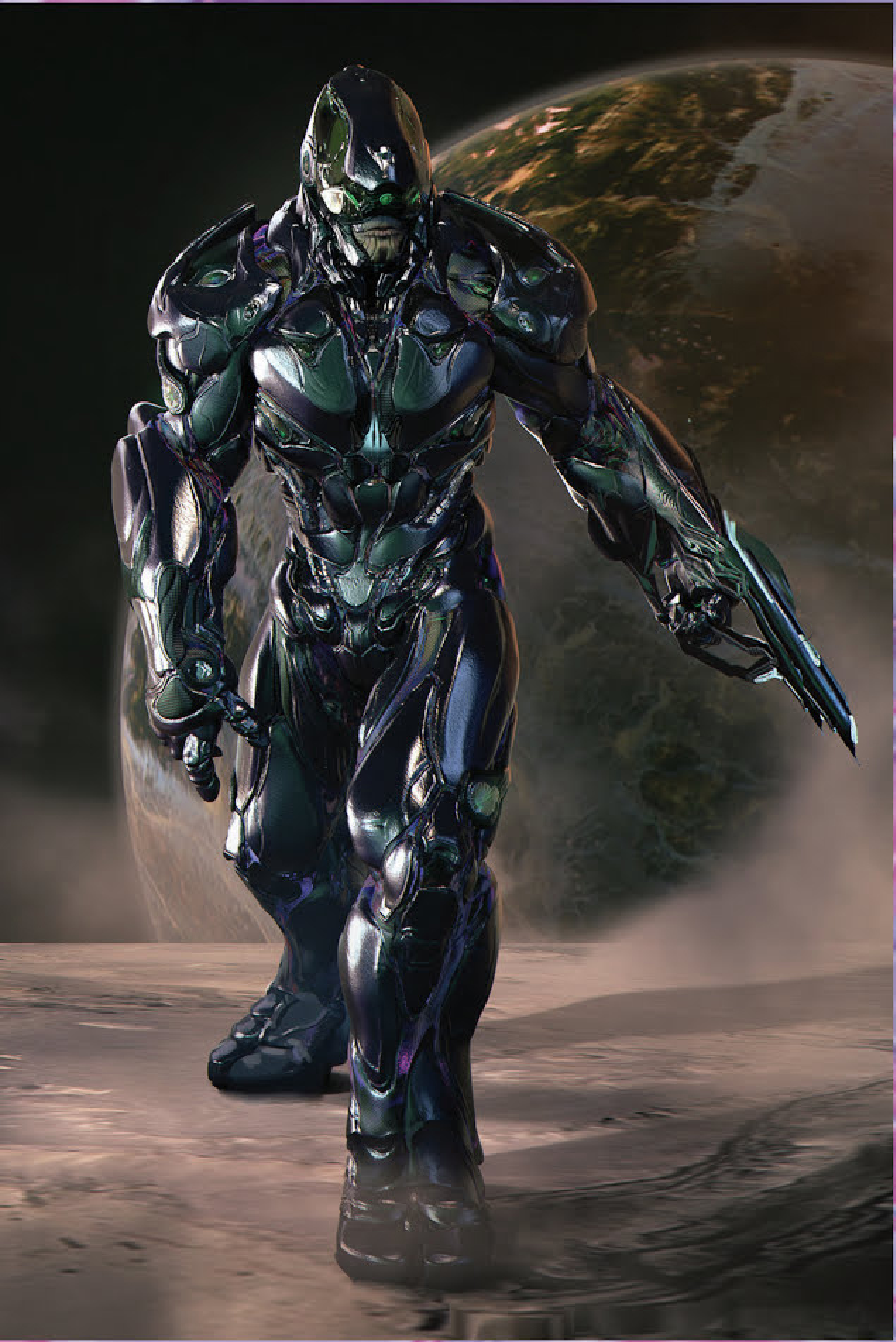

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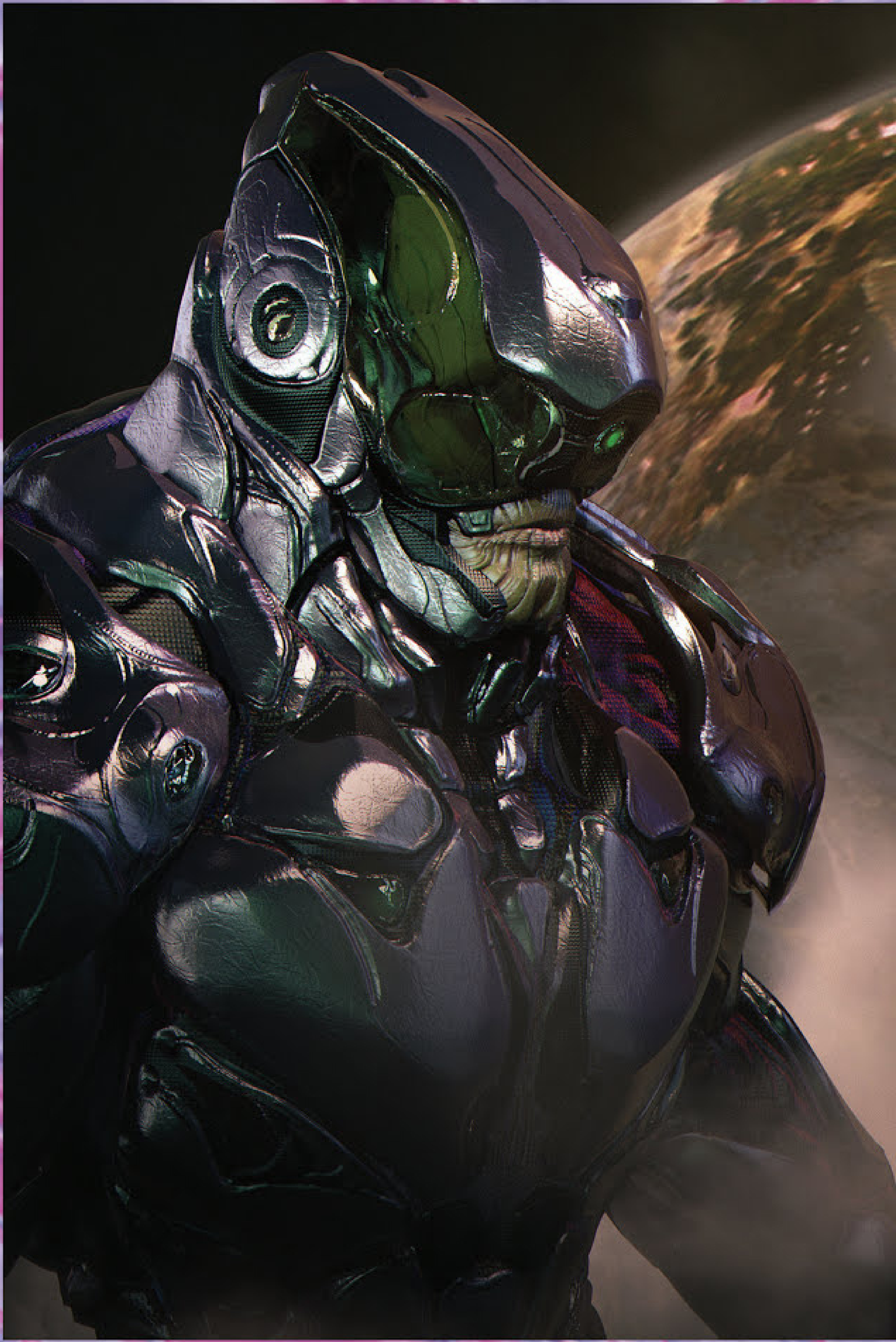

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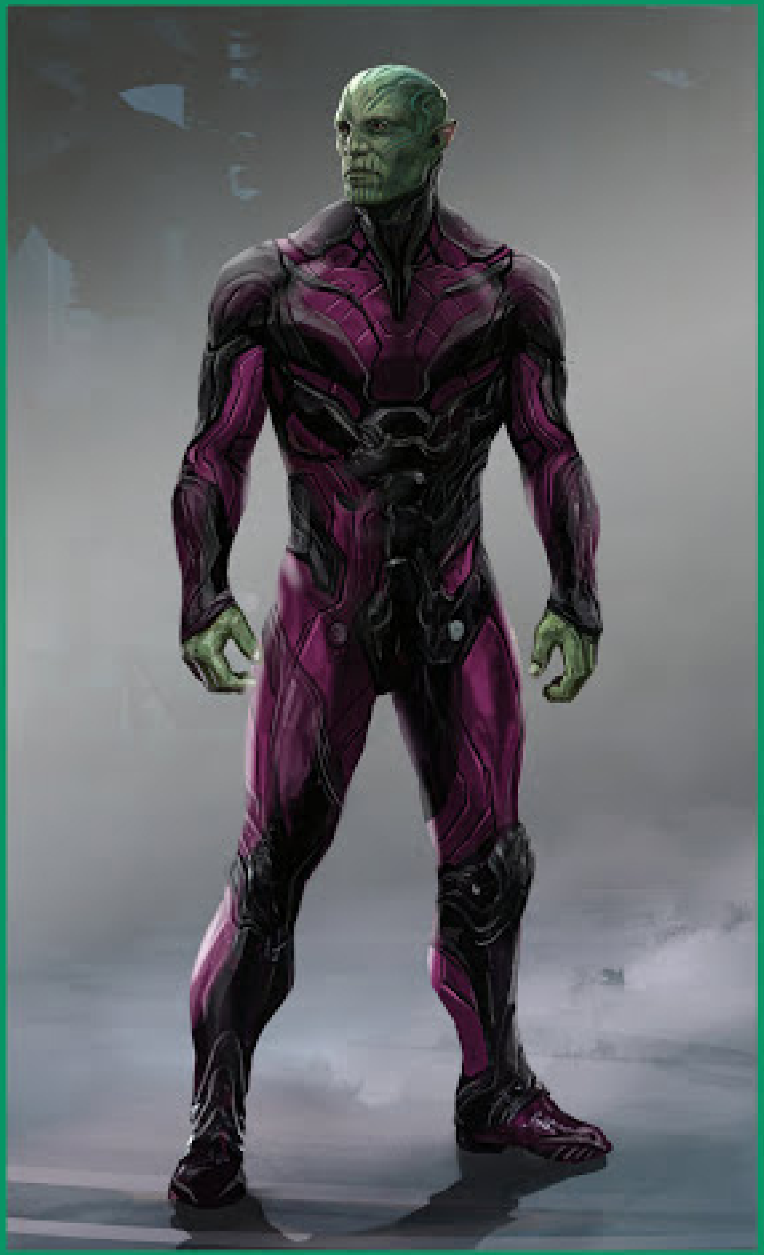

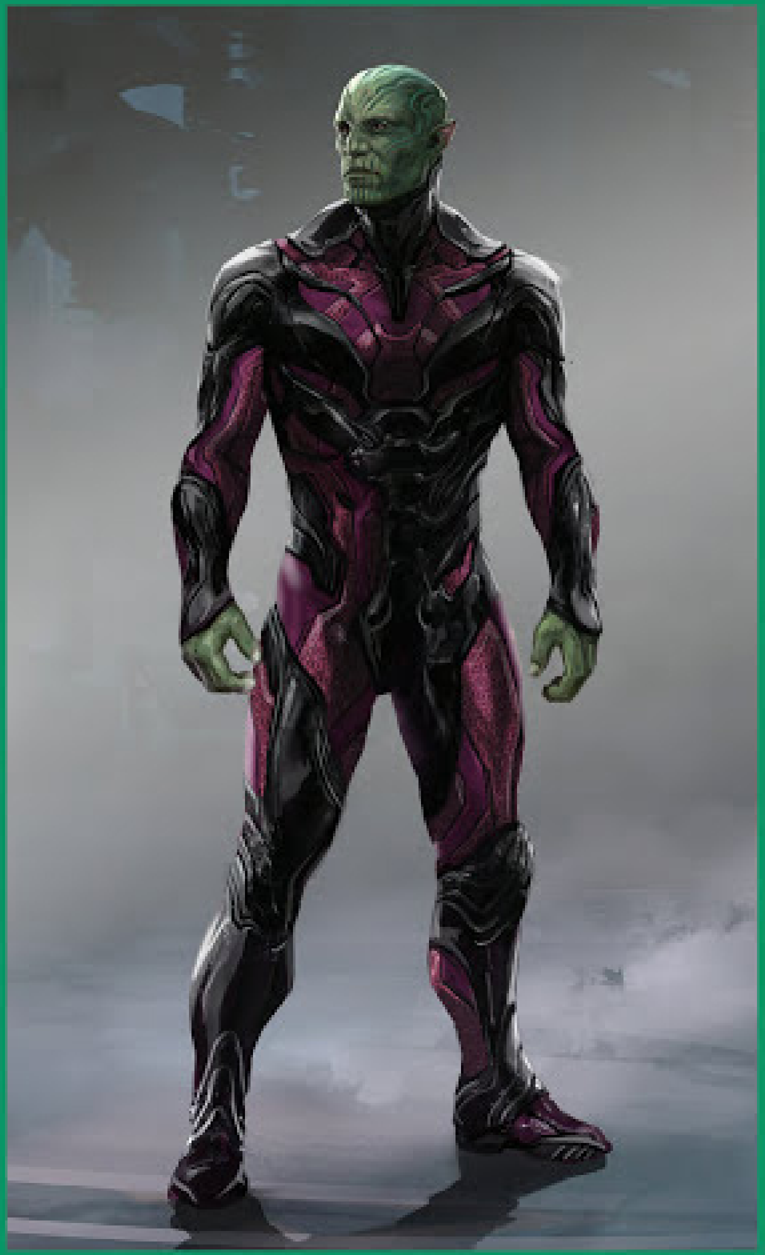

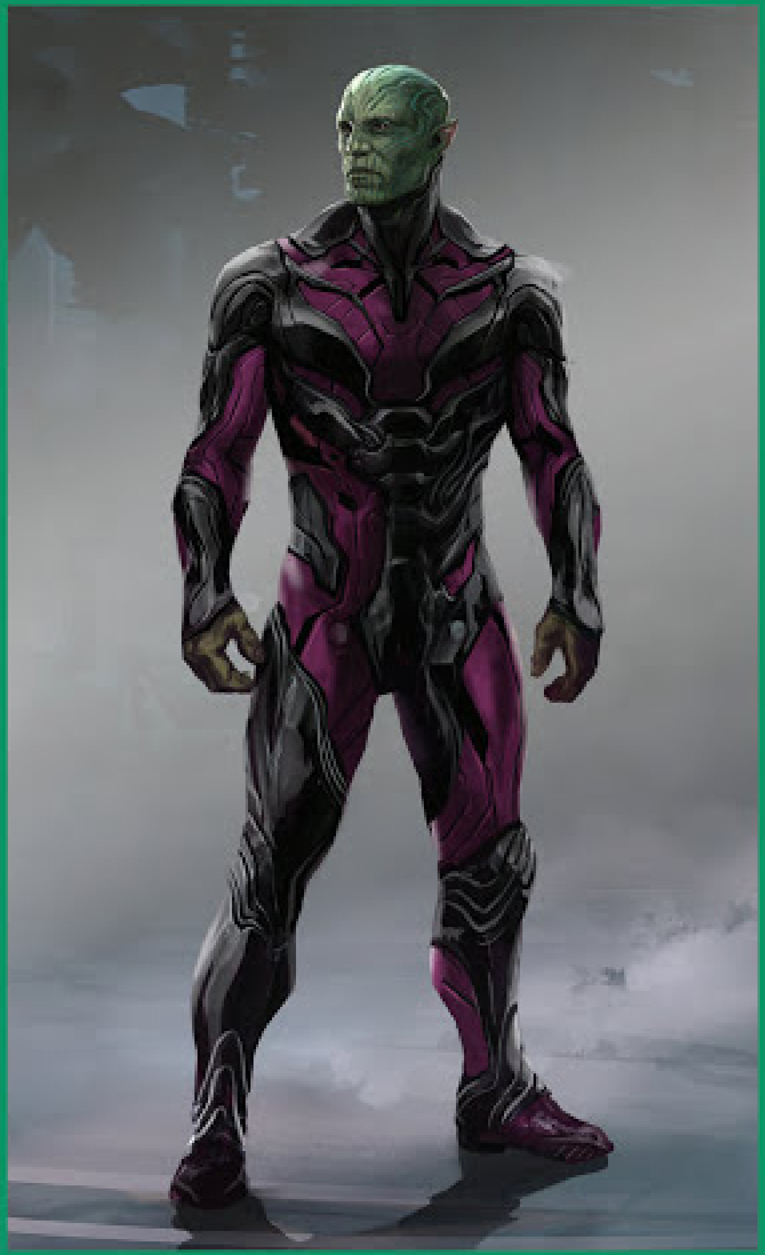

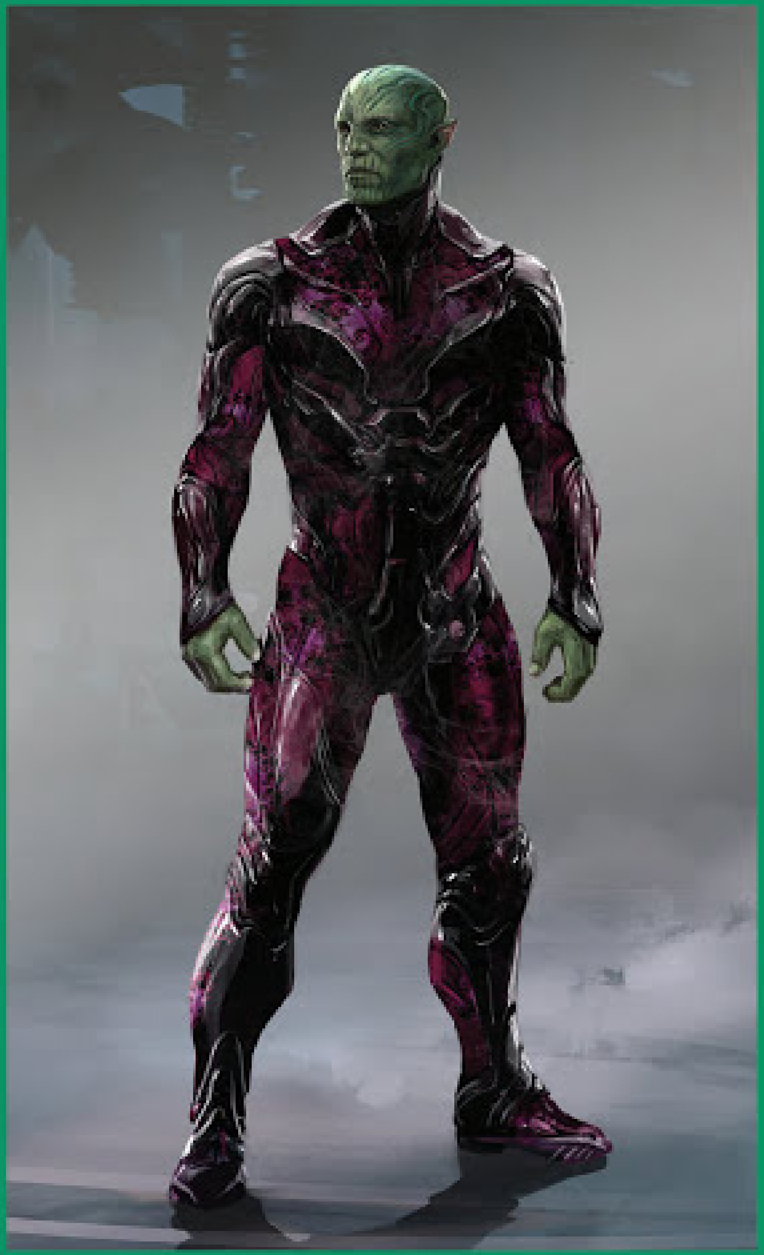

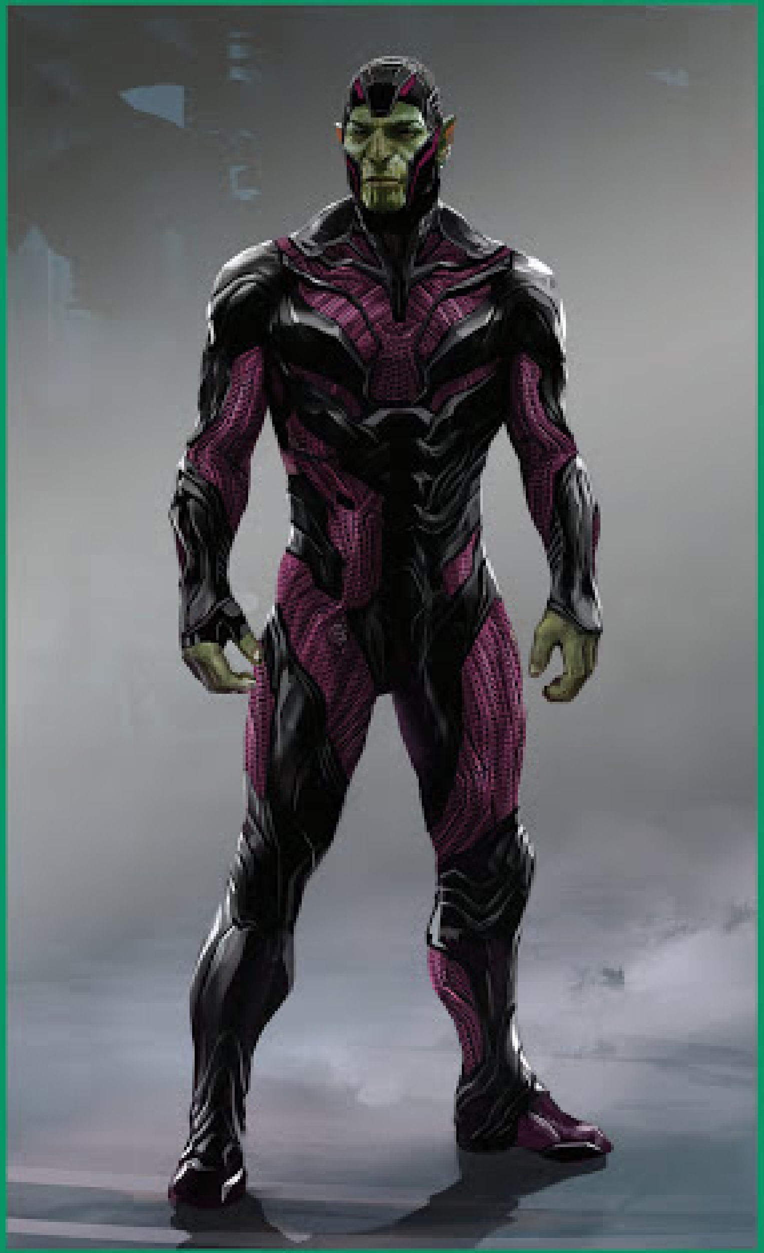

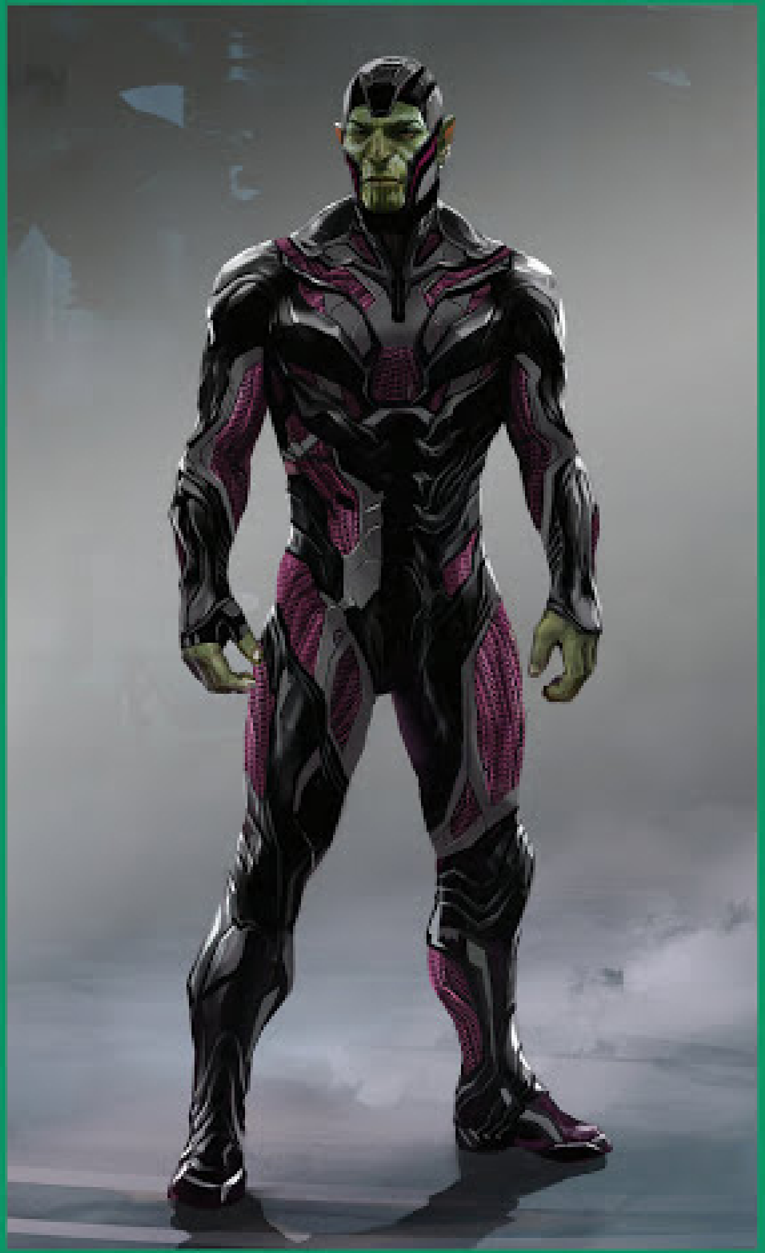

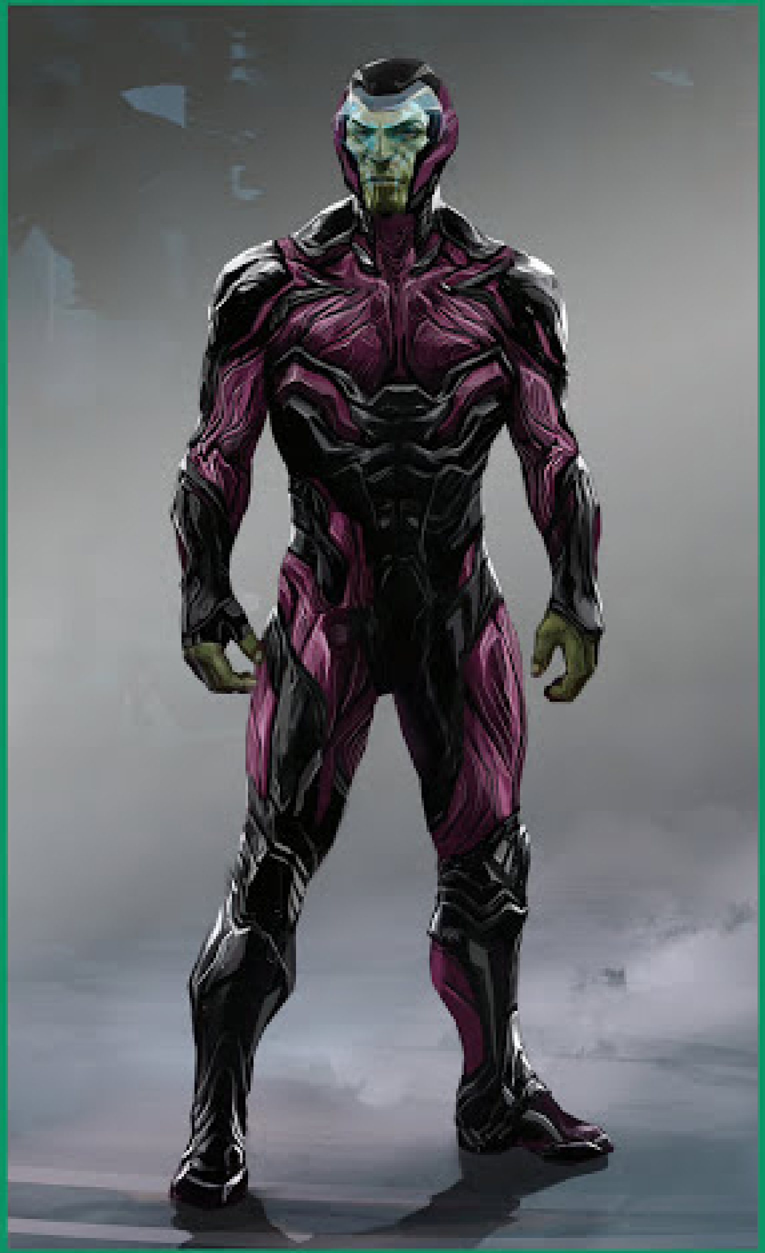

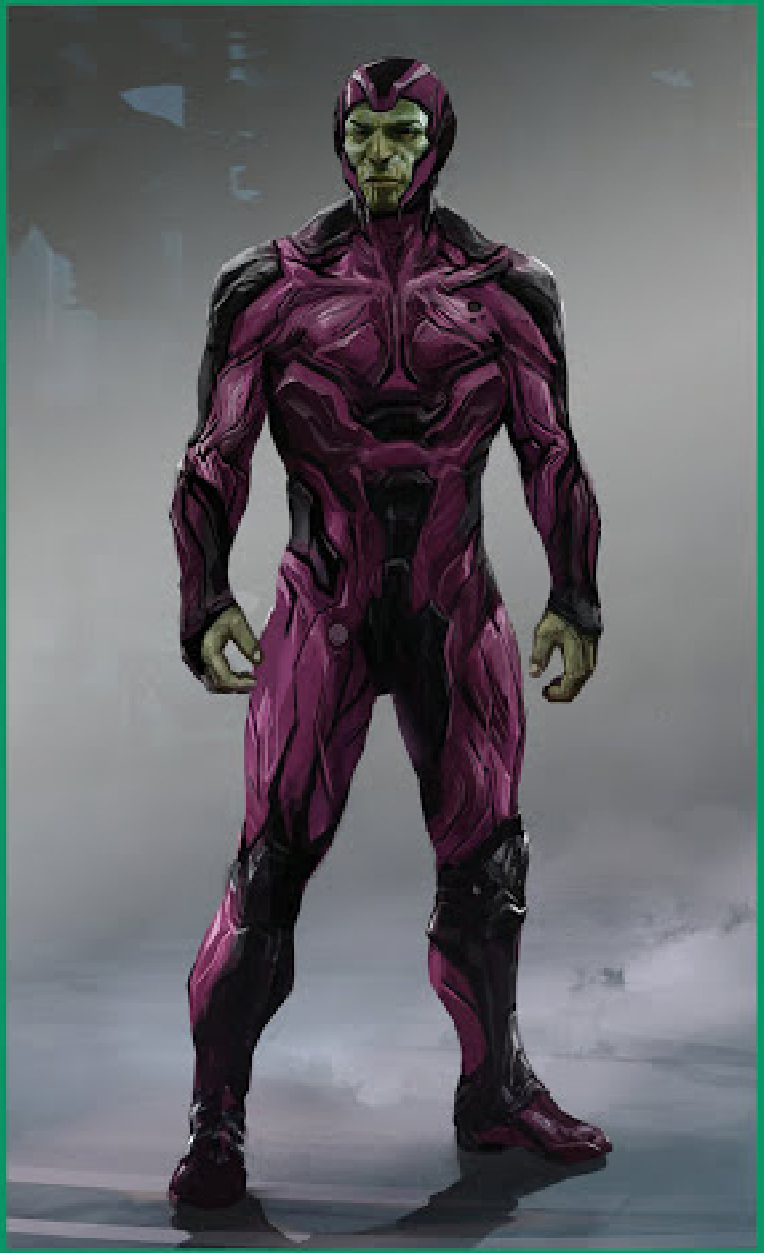

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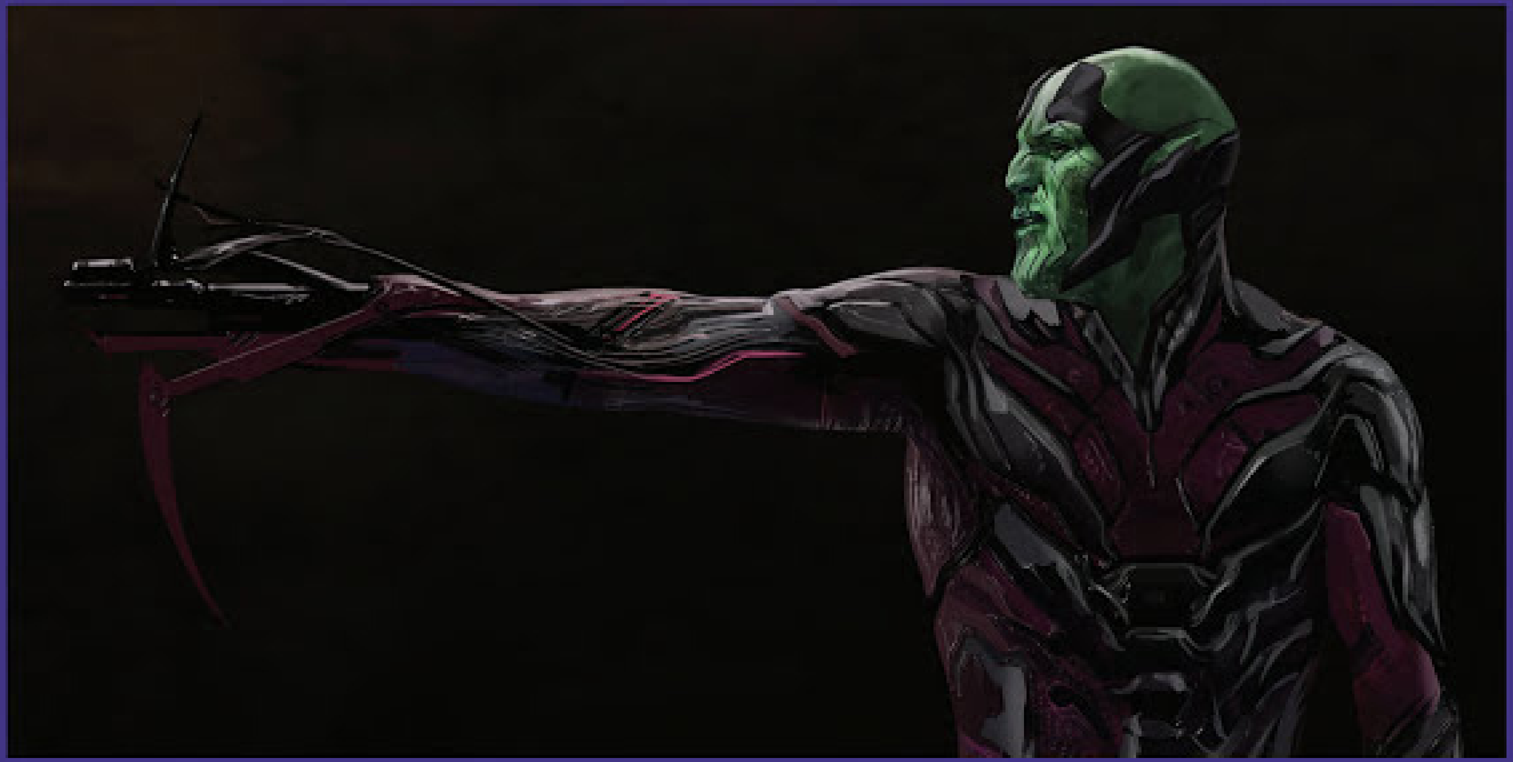

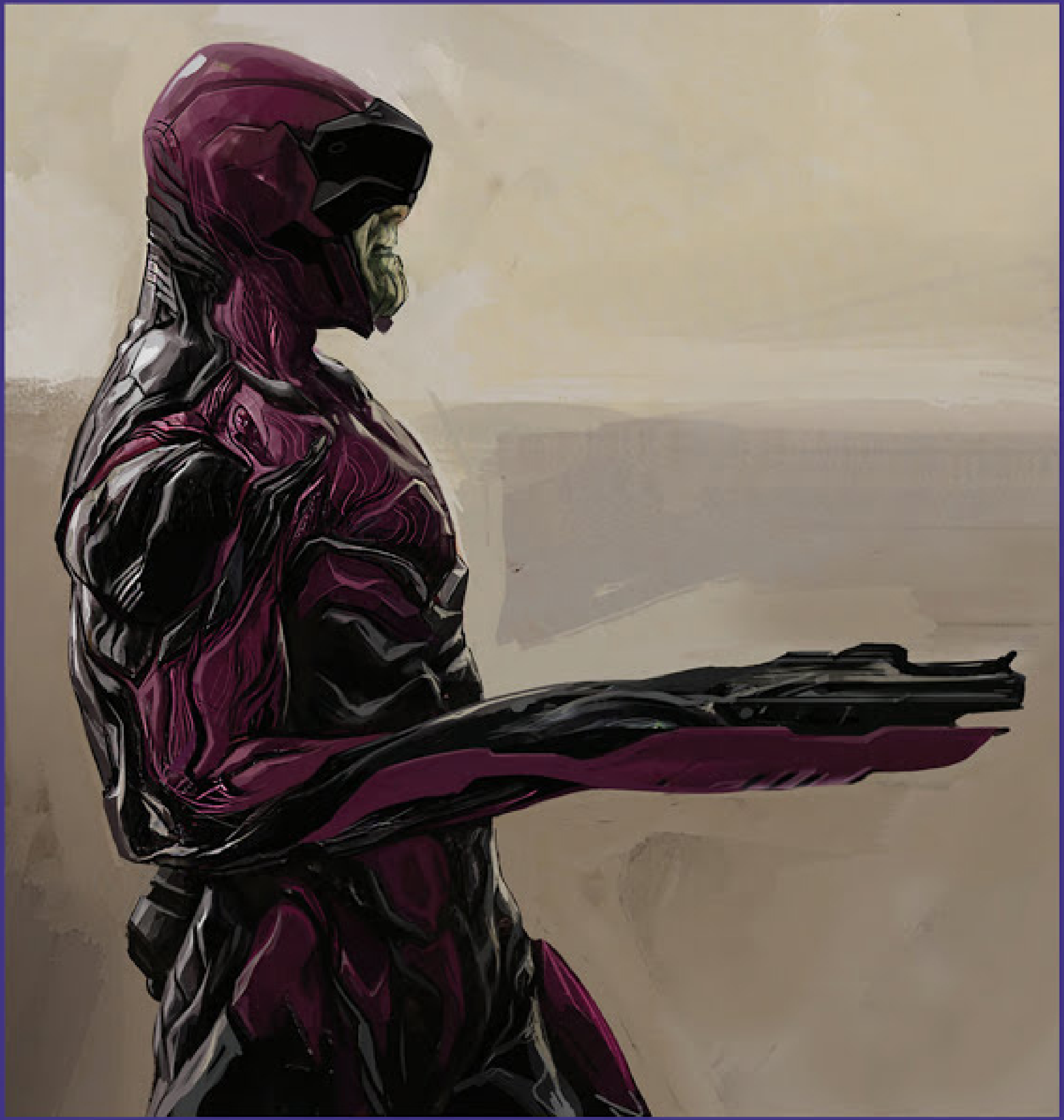

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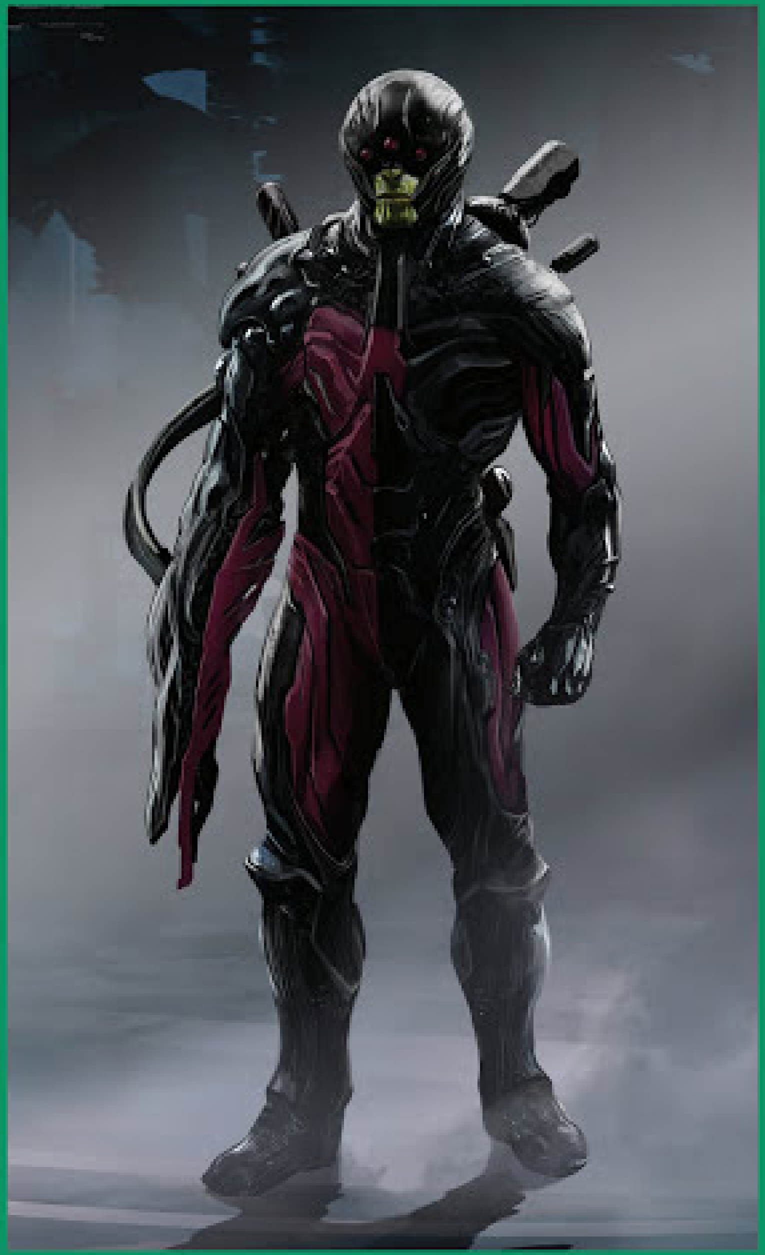

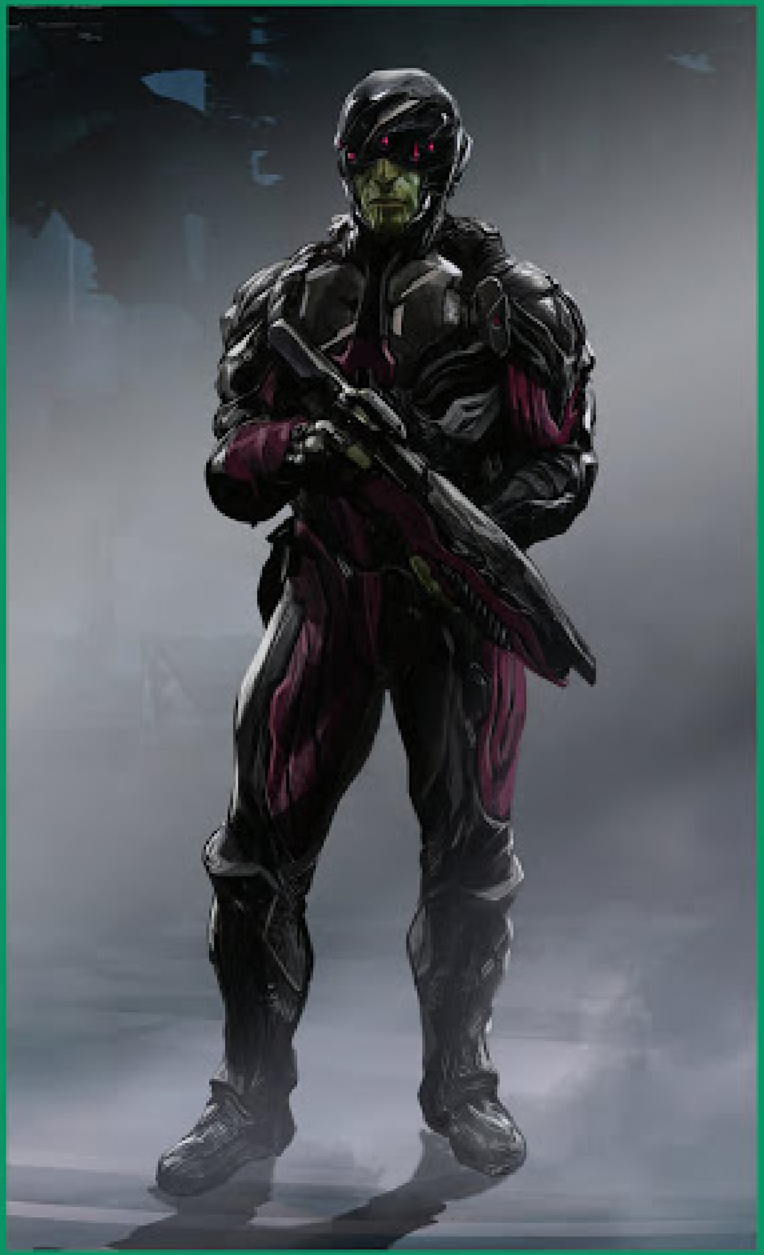

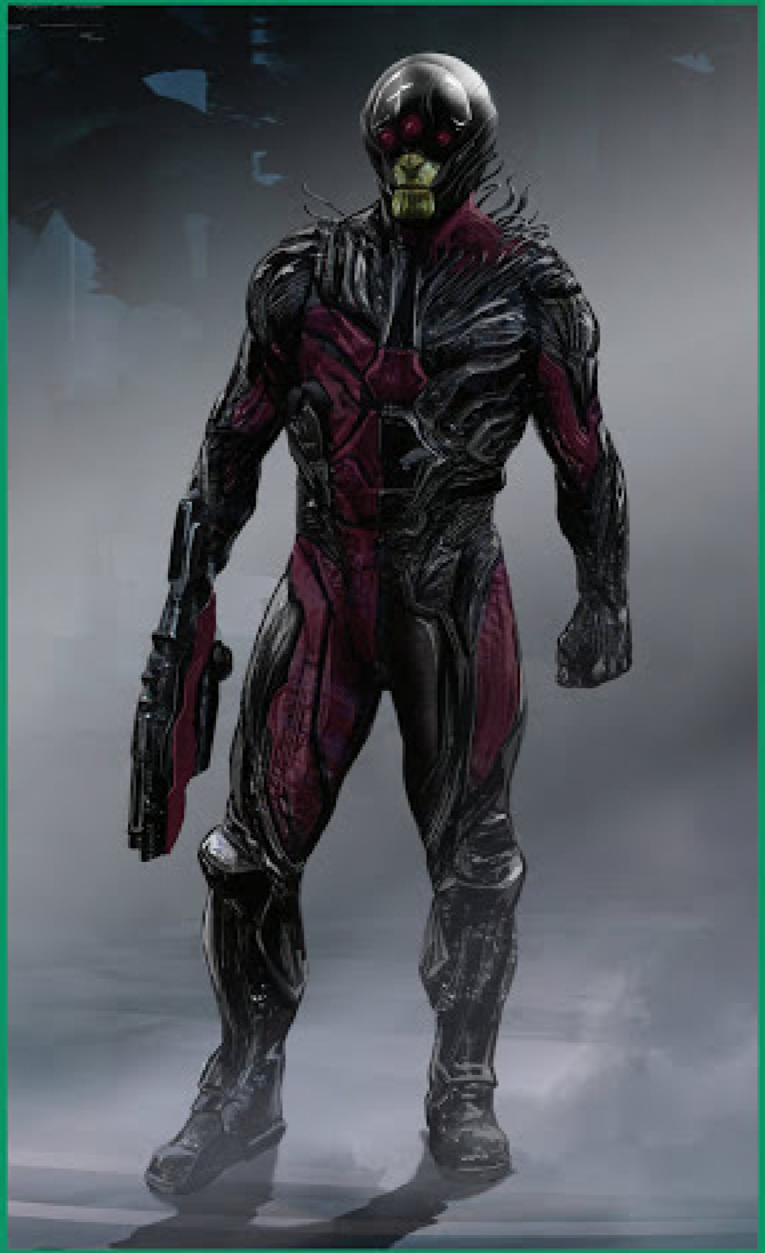

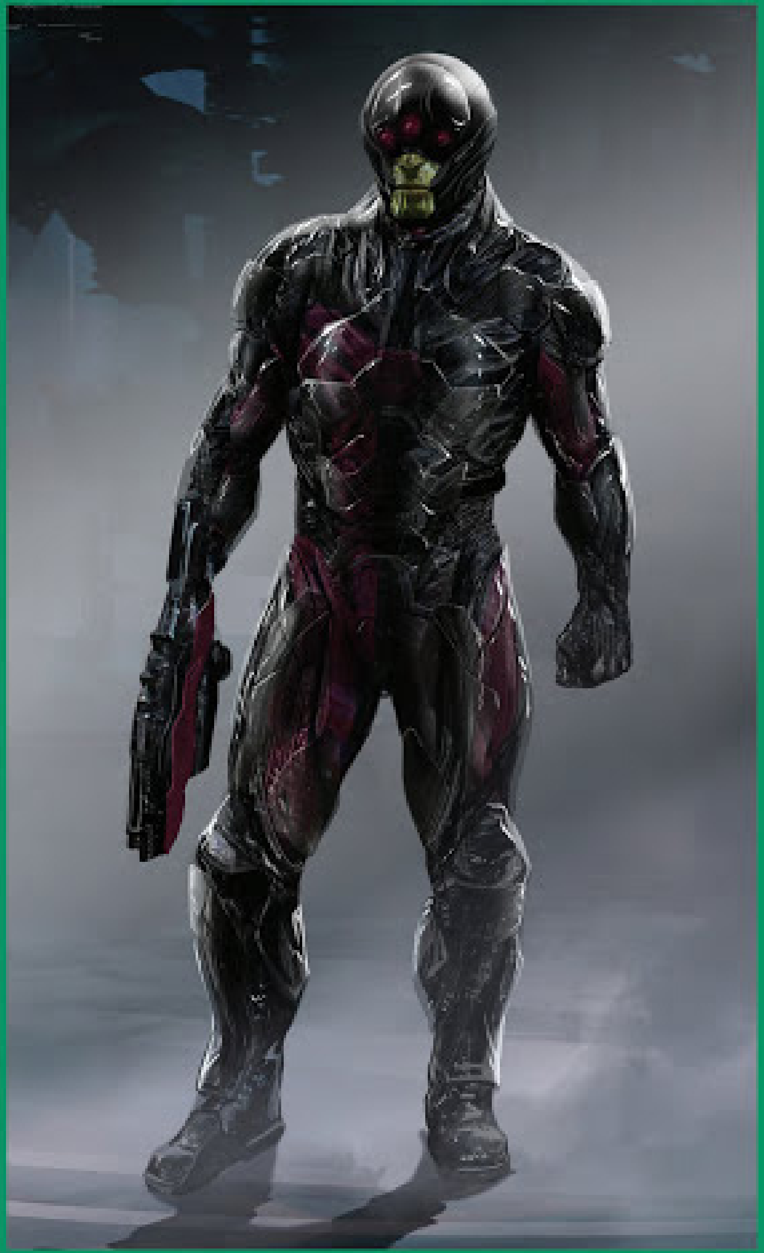

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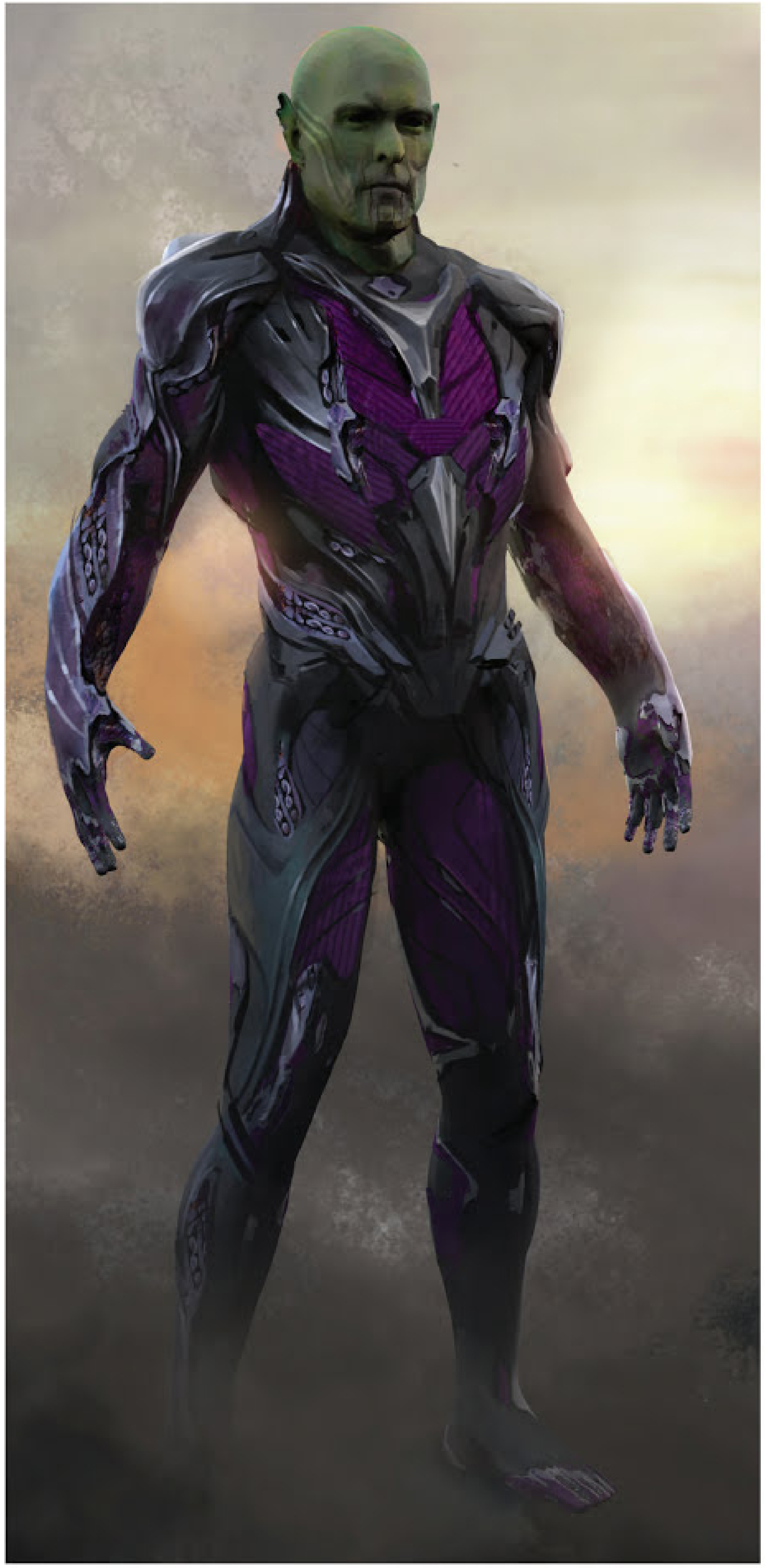

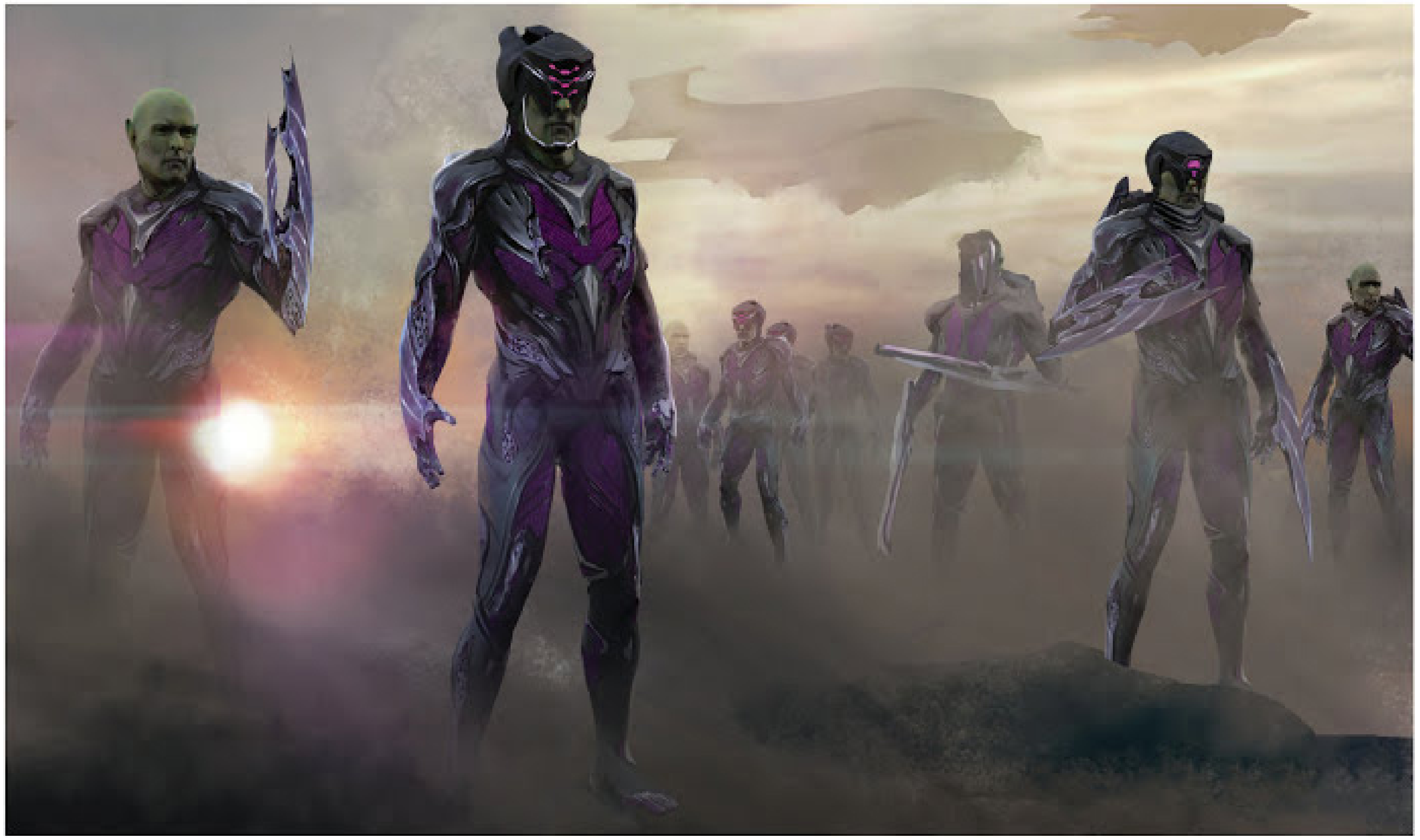

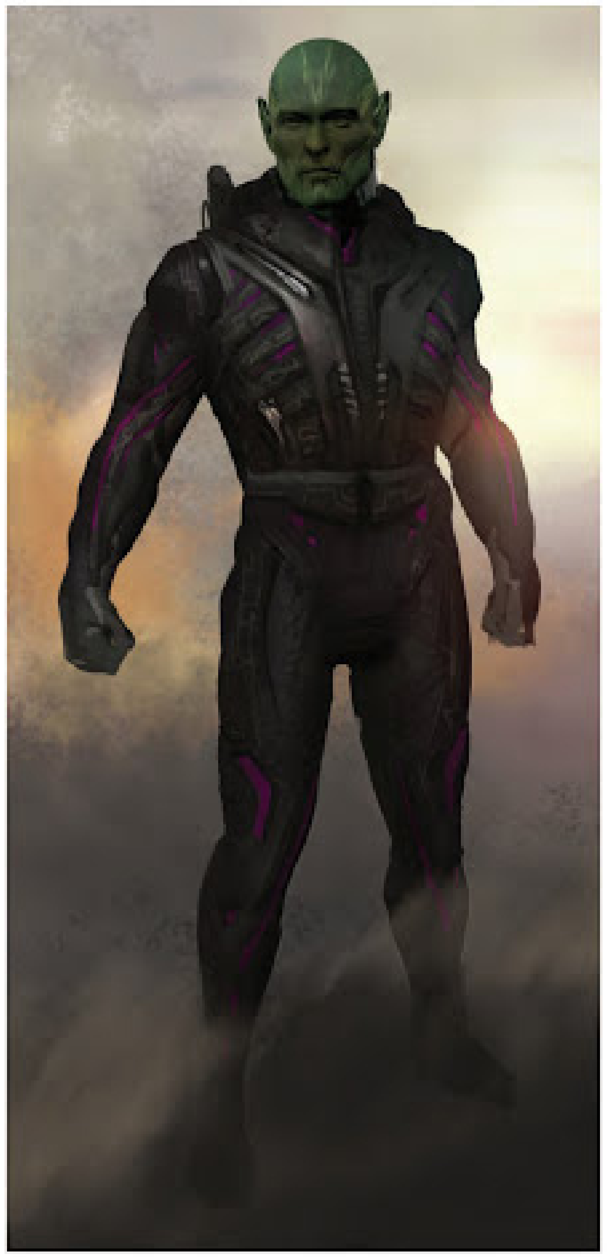

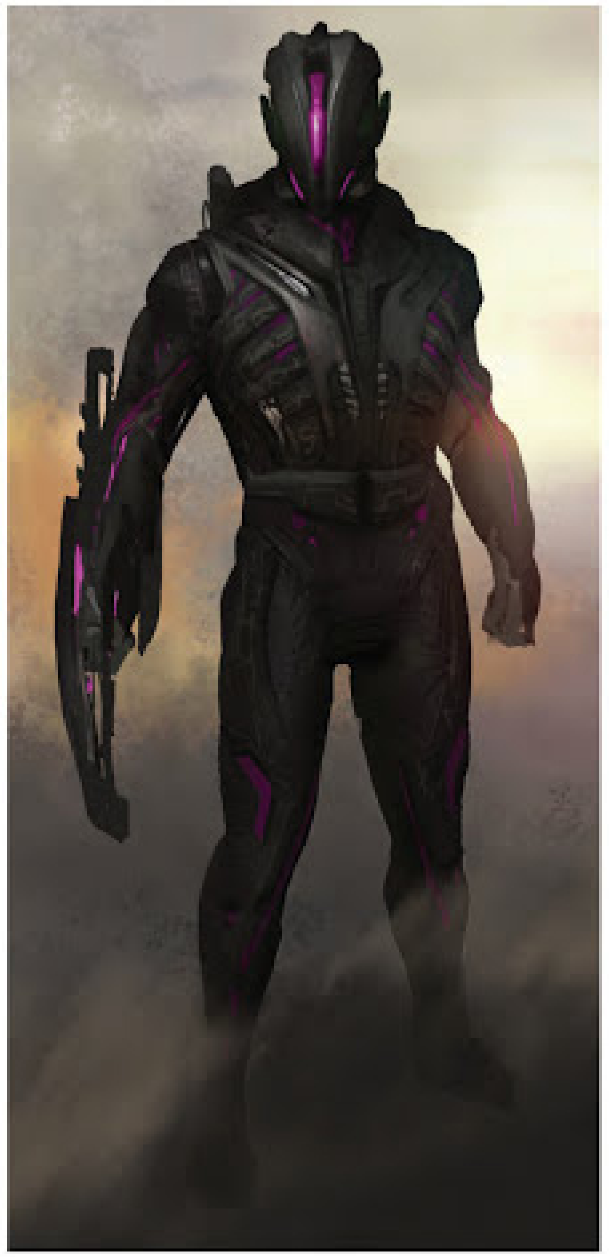

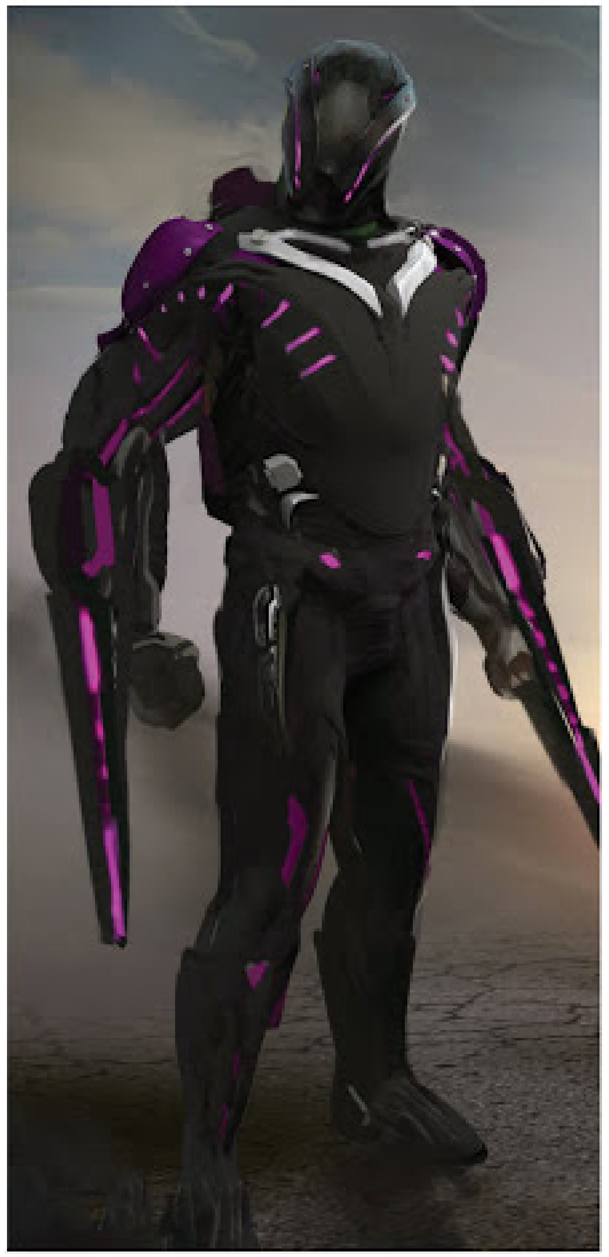

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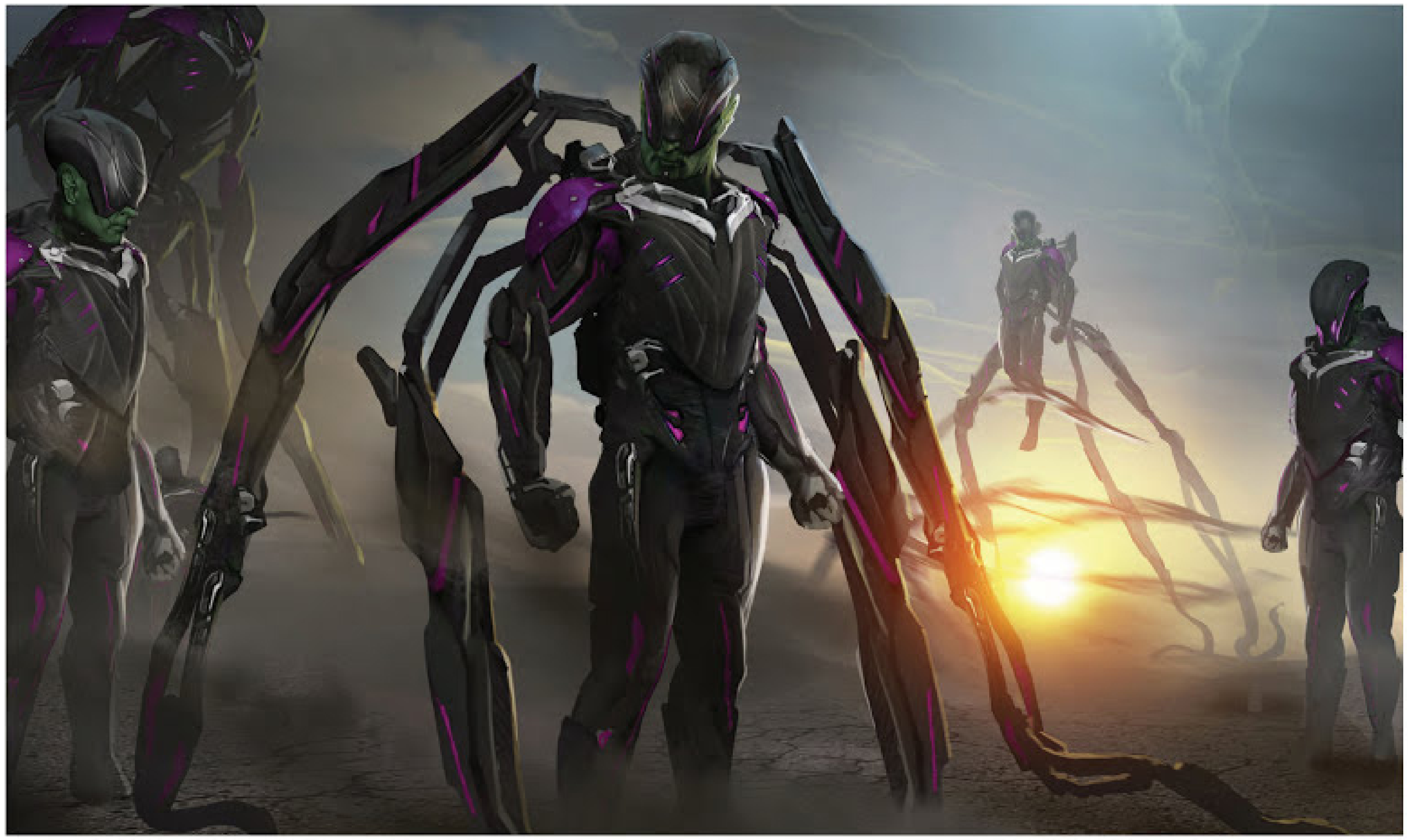

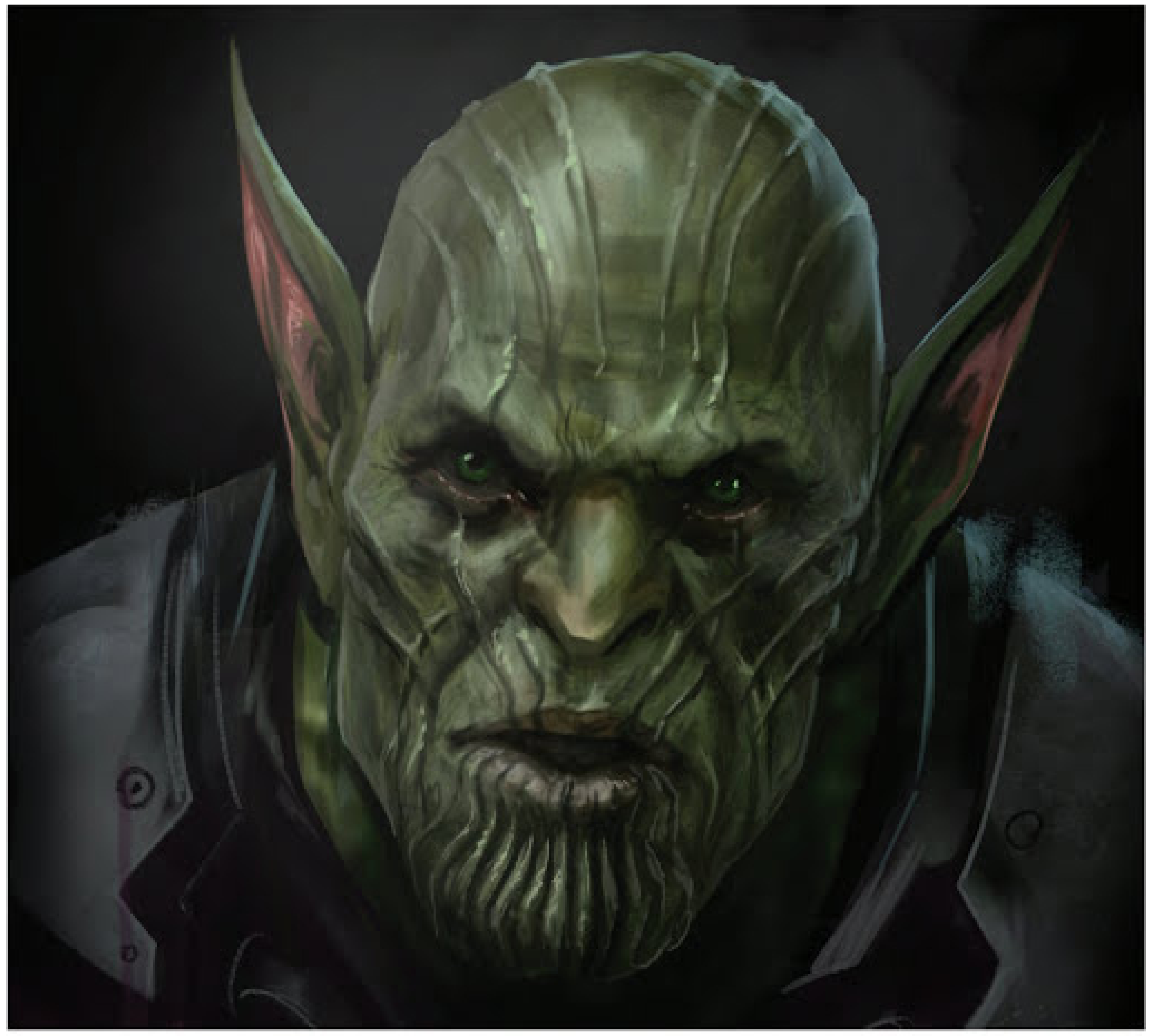

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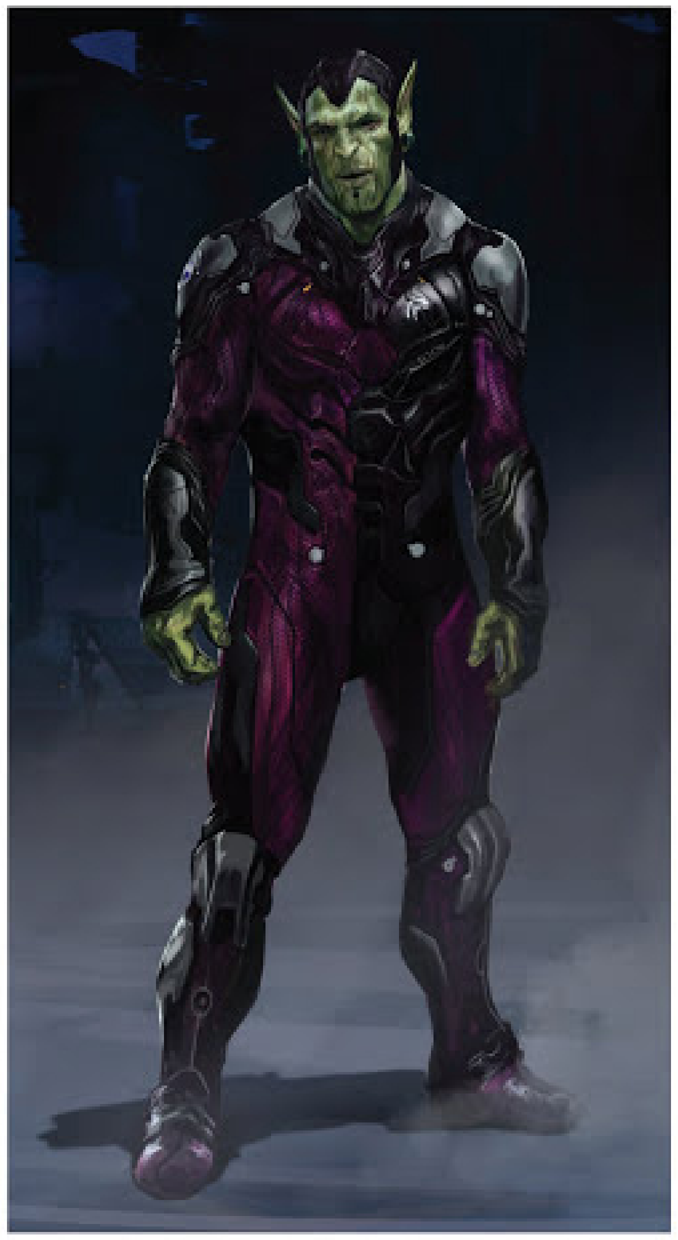

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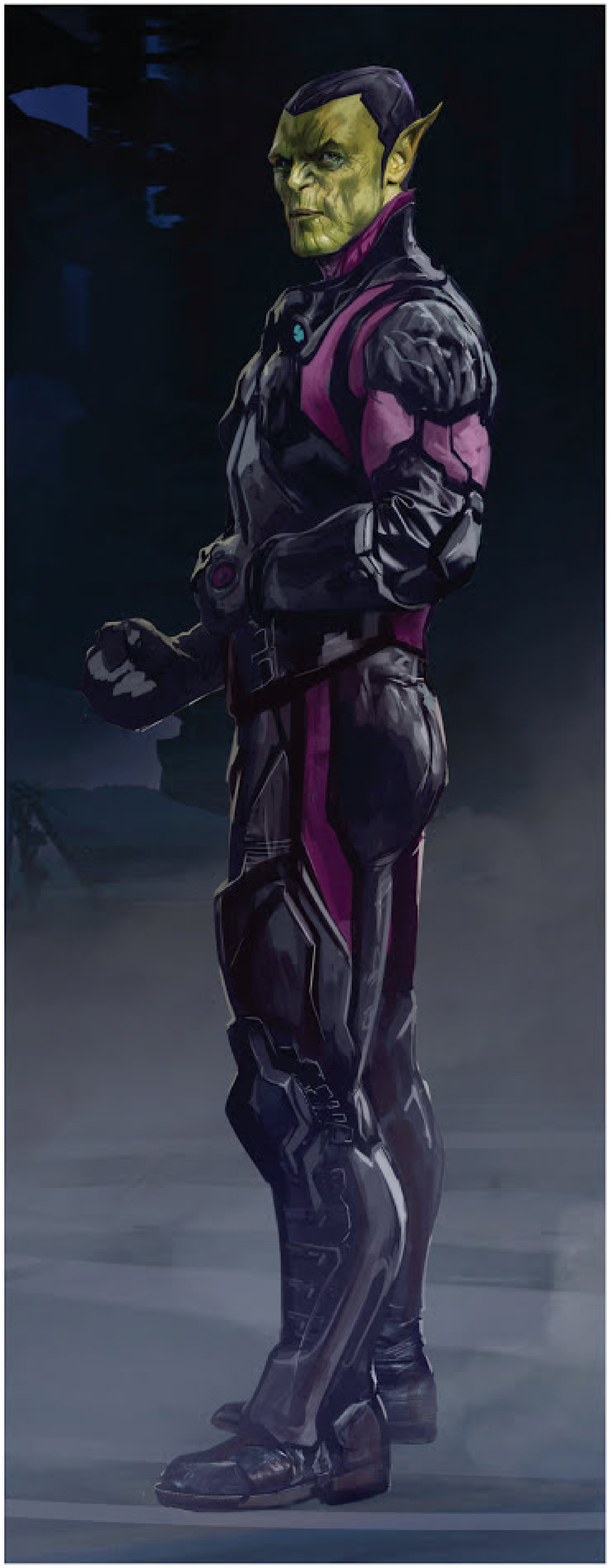

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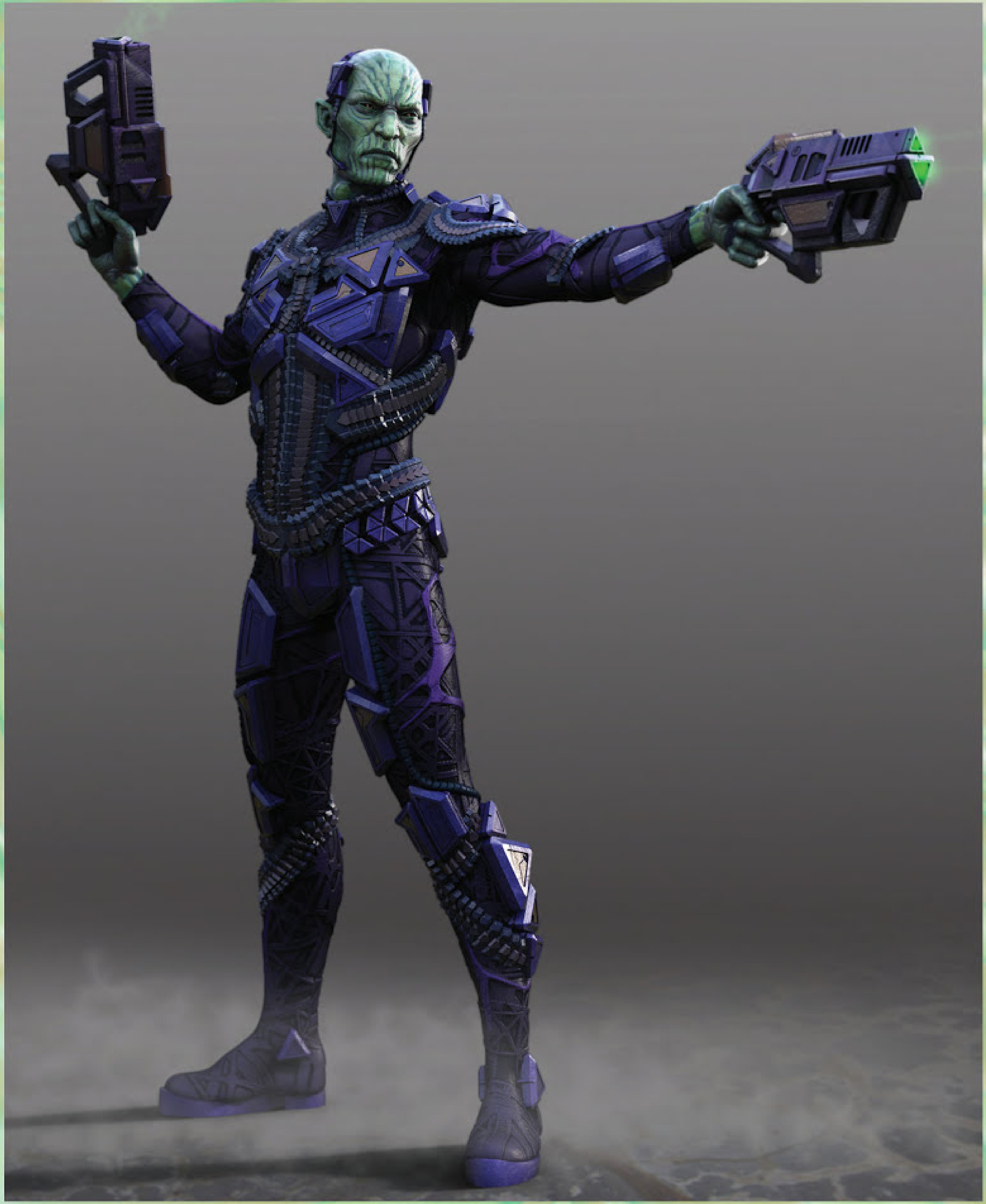
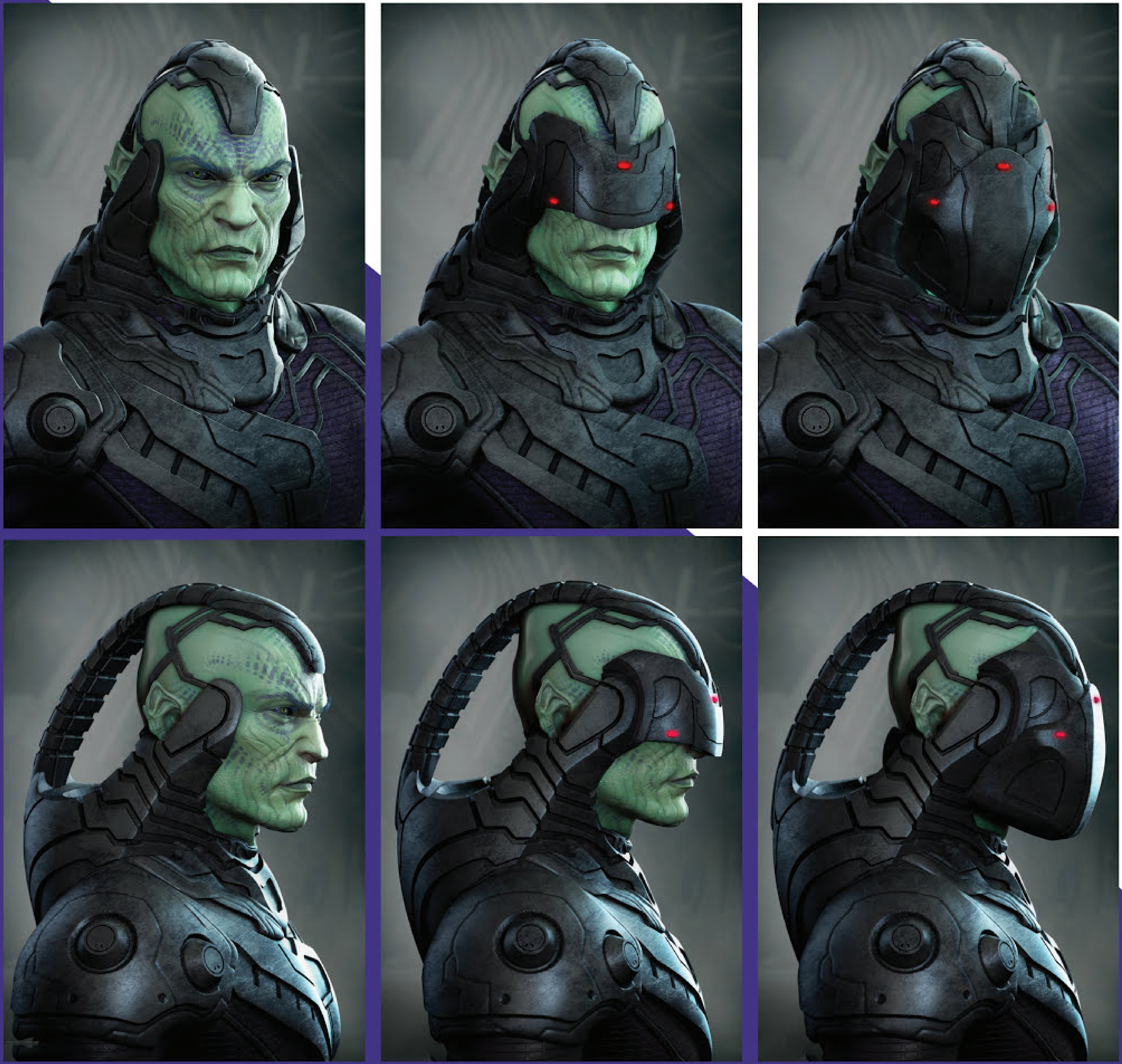
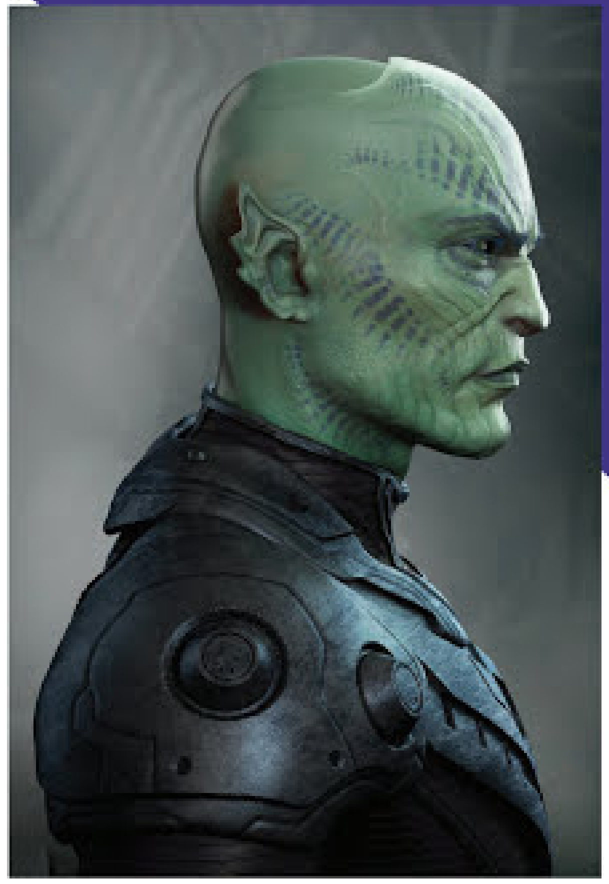


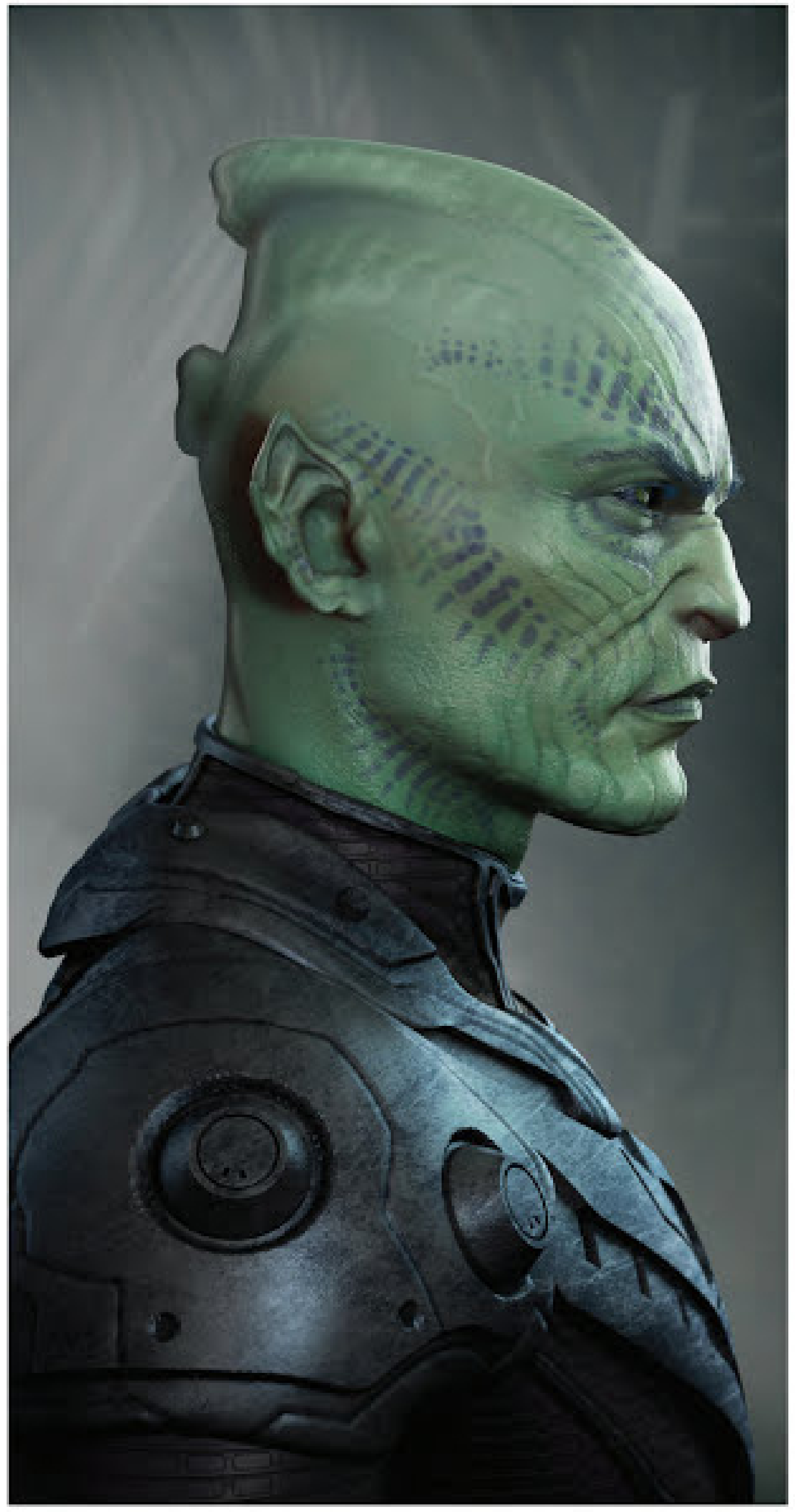
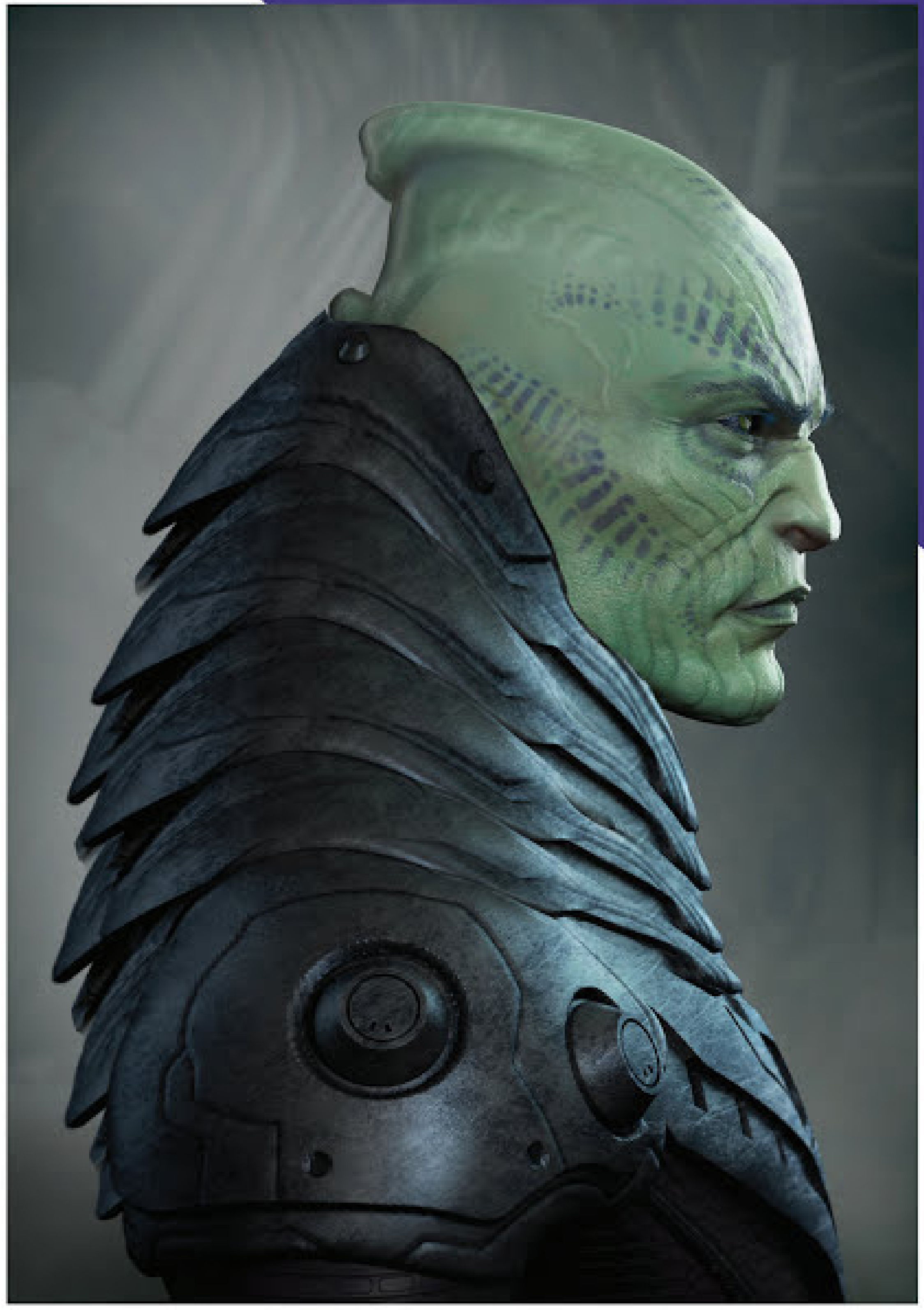
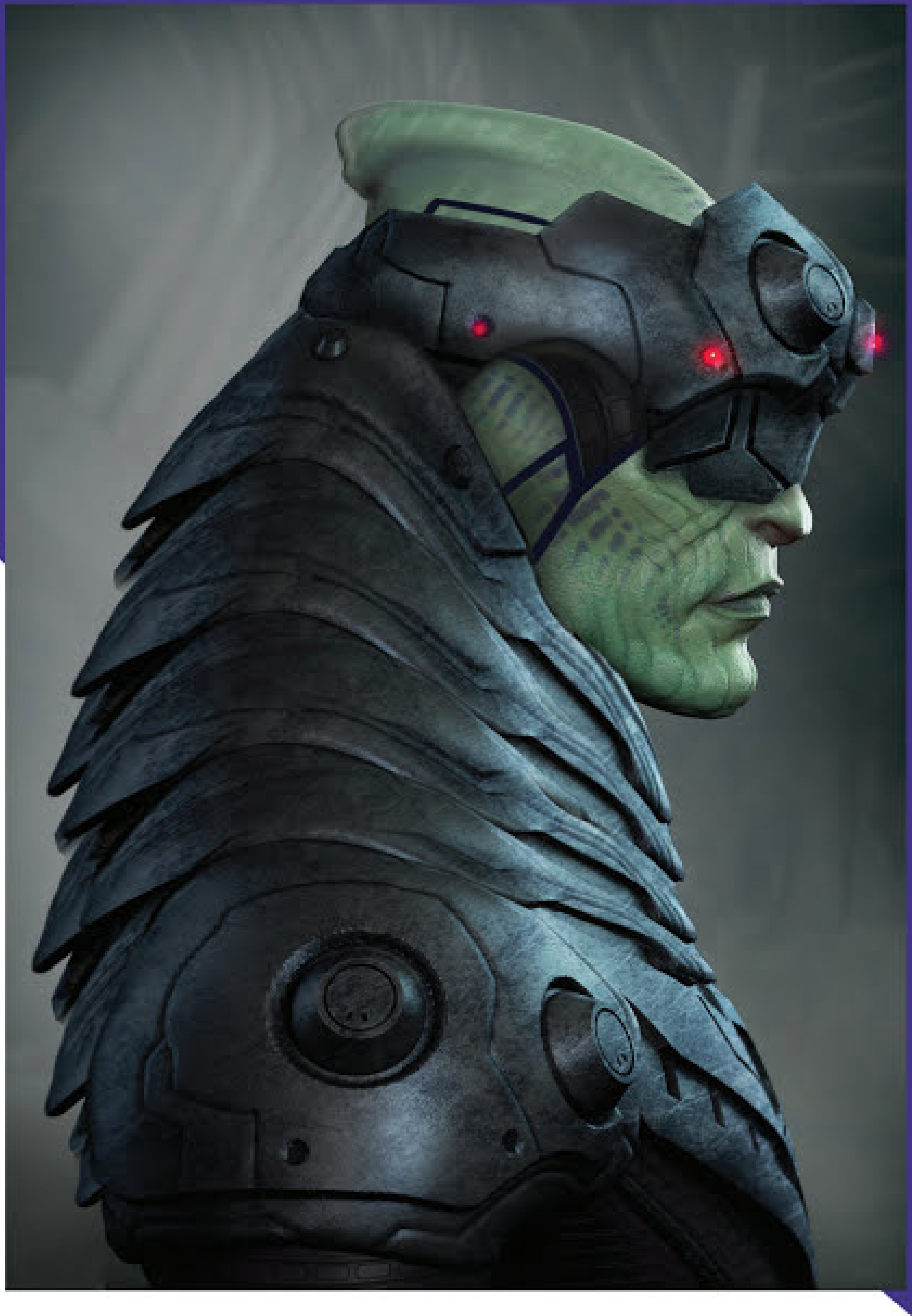
■ SUMMERS



"The idea behind some of the VR-looking goggles was that a race that used tech to disguise, infiltrate, and spy on their enemies would be wary of the same tactics used against them," Summers says. "I imagined these headsets scanning various spectrums to detect any visual deception or aberration."

These concepts also feature the Skrulls' prominent chin from the comics. "Grooved chins are a common design element for a lot of Marvel villains," Summers says. "One fun task I had was reinterpreting them as very different elements that would set them apart visually from Thanos and still evoke the classic image from the comics. I explored the chin grooves as bone, horn, scarification, scales, and high-tech facial tattoos."



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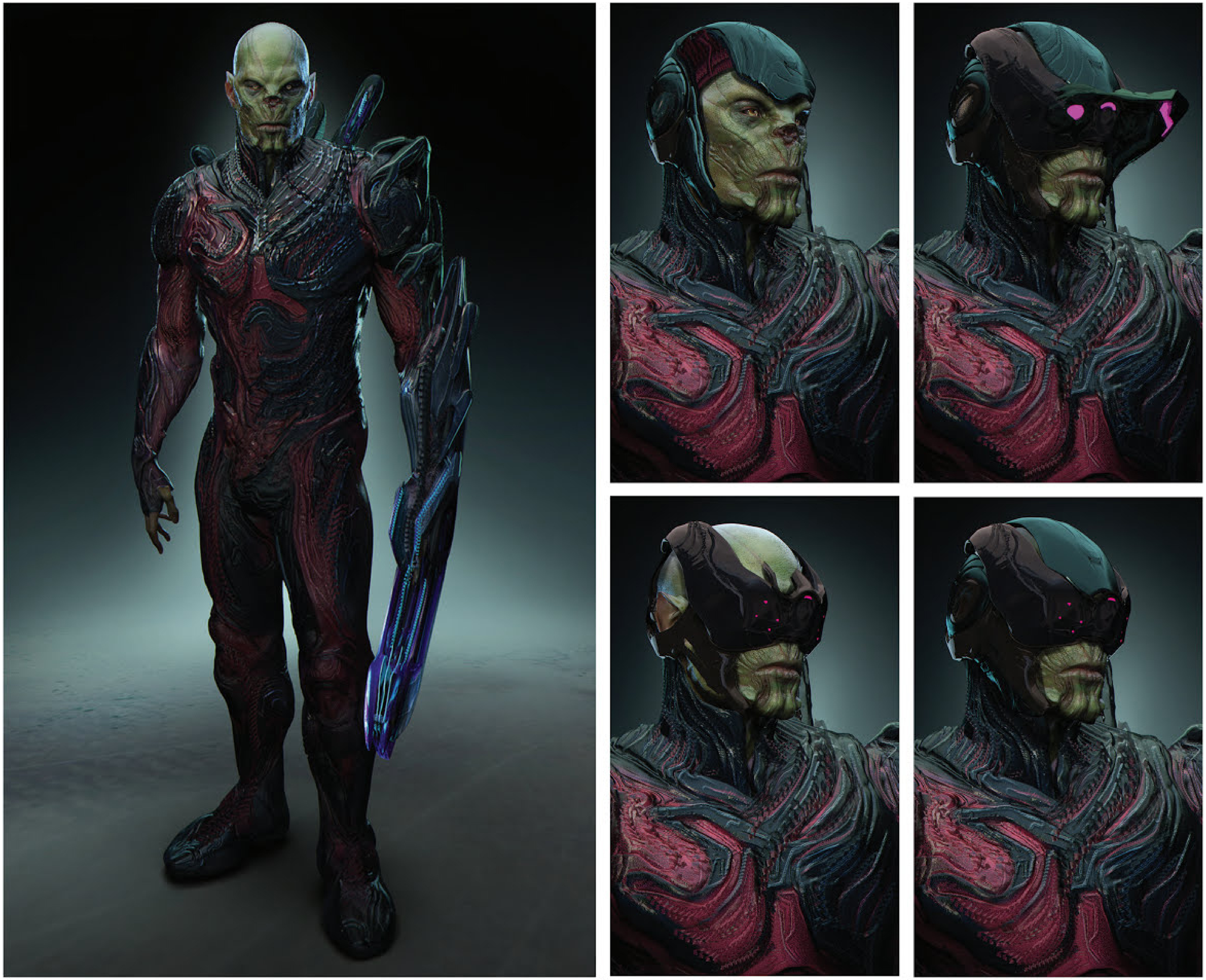
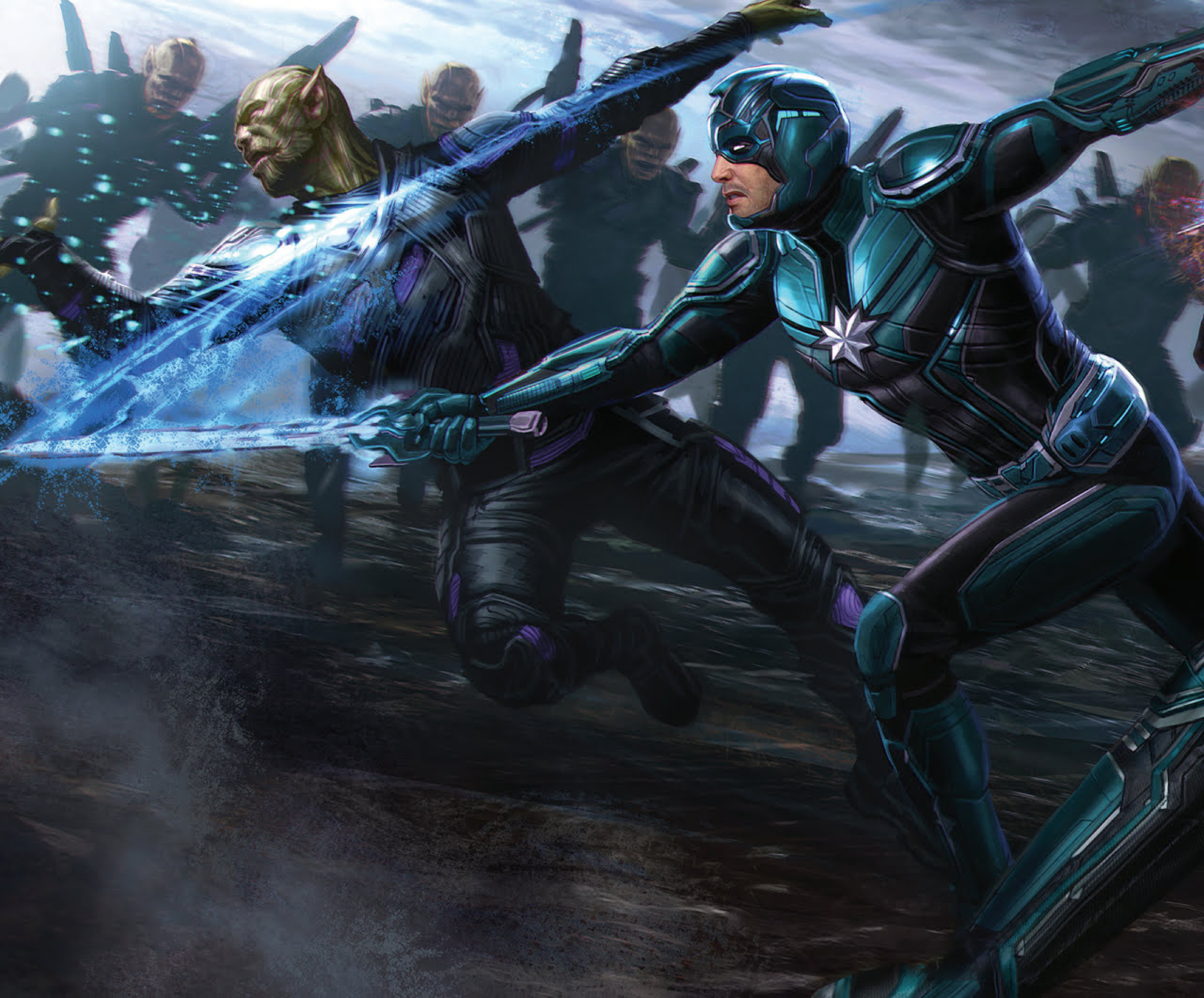
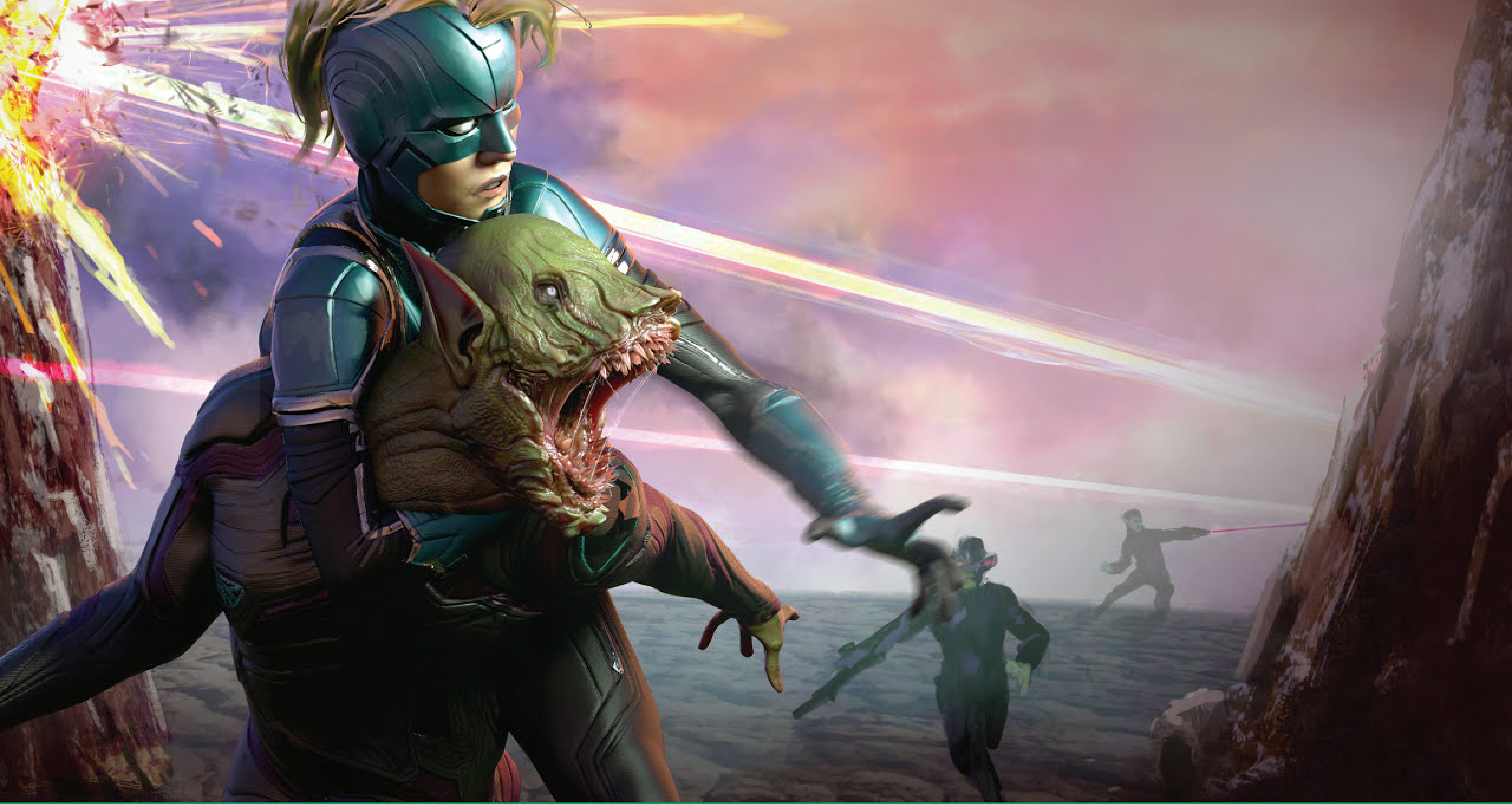






During the first fight sequence between Starforce and the Skrulls, Vers gets a huge surprise from a green assailant. "I think it's their first big mission," Joyner says. "The Skrulls are coming out. Carol actually gets her hands on one of these guys, but there are some storyboards where the face turns into a big monster, which was really fun. You know, if you're going to be a shape-shifting alien, why would you want to do some sort of martial art when you could actually just turn into a gigantic, horrible beast from beyond the stars?"

■ **JOYNER**

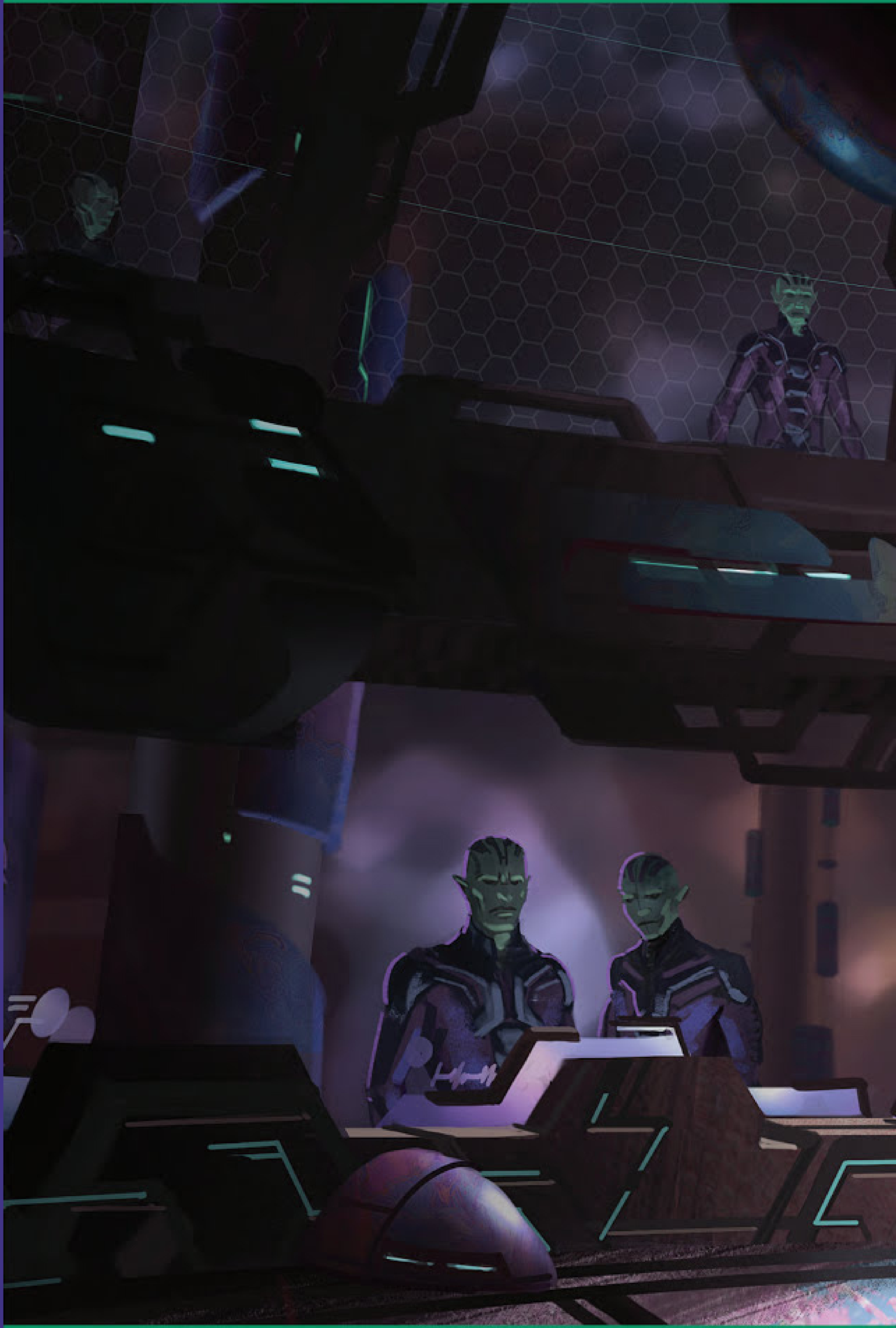
MINDFRACK

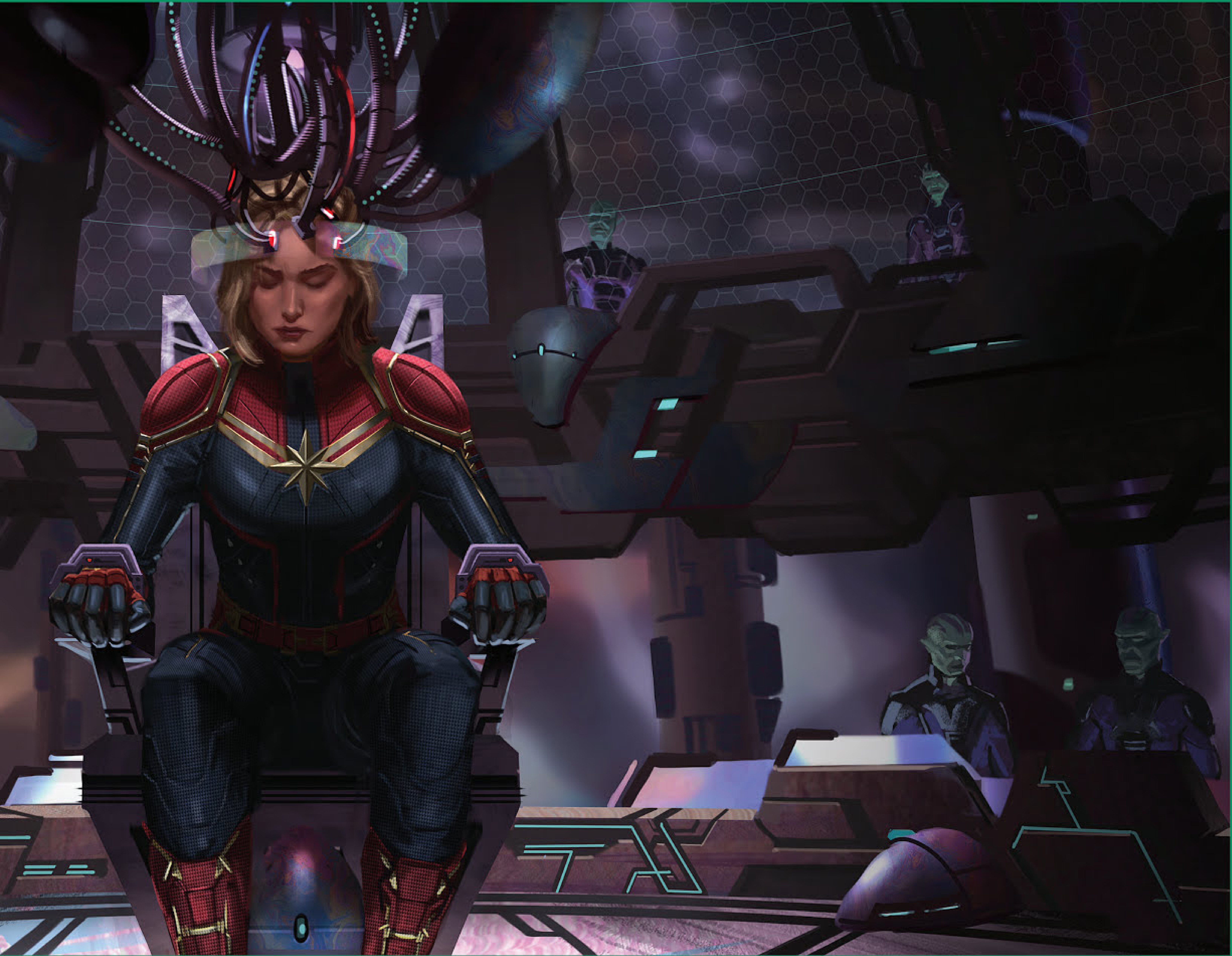
Captured by the Skrulls after the fight on Torfa, Vers is taken to their battleship for interrogation. “The Skrulls are using a ‘mindfrack’ machine to read Carol’s mind—basically playing her memories like a video, scrubbing through her past to look for particular information they want,” Senior Visual Development Artist Jackson Sze says. “That’s what the mindfrack machine is: a way for the Skrulls to pinpoint particular information in your memories. That’s what the Skrulls want from Carol.”

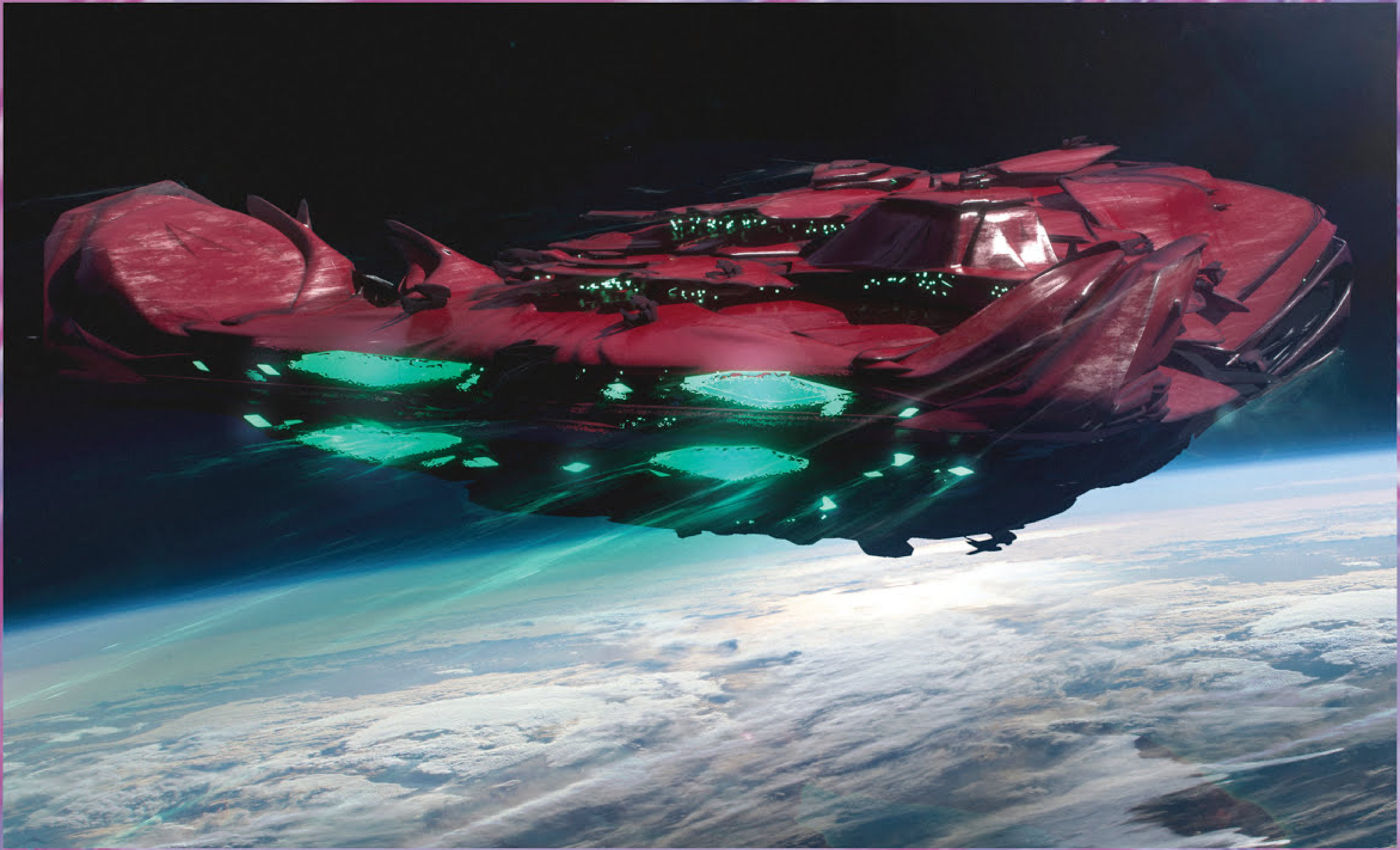
“The mindfracking sequence is frightening and yet mesmerizing because it’s a way that Skrulls can try to tap into her mind and get to her memories,” Marvel Studios Executive Vice President of Physical and Post-Production Victoria Alonso says. “It’s pretty torturous if you ask me, but you don’t necessarily feel the torture of the mindfracking—tapping into all these memories and events and trying to get through the layers of knowledge to pick up details and clues. We wanted to do it in a way that works for young adults and children. We don’t show torture in a way that’s going to be a turnoff, but we still show it in a way that is intrusive. It’s pretty interesting. How do you do it other than just cracking your brain open? And how do you do it in a way that gives you clues that move the story forward?”

The filmmakers were able to incorporate some symbolism into the Skrulls’ mindfracking methods. “When you put something upside down, you empty it of whatever is in it, and I thought that was a pretty cool metaphoric visual when we’re trying to get her memories out of her—we turned her upside down,” Alonso says. “I think that once it’s all on the screen, with the visuals and sound, it’s going to be one of those memorable sequences that makes you think that that was a pretty smart way of trying to get into somebody’s head.”

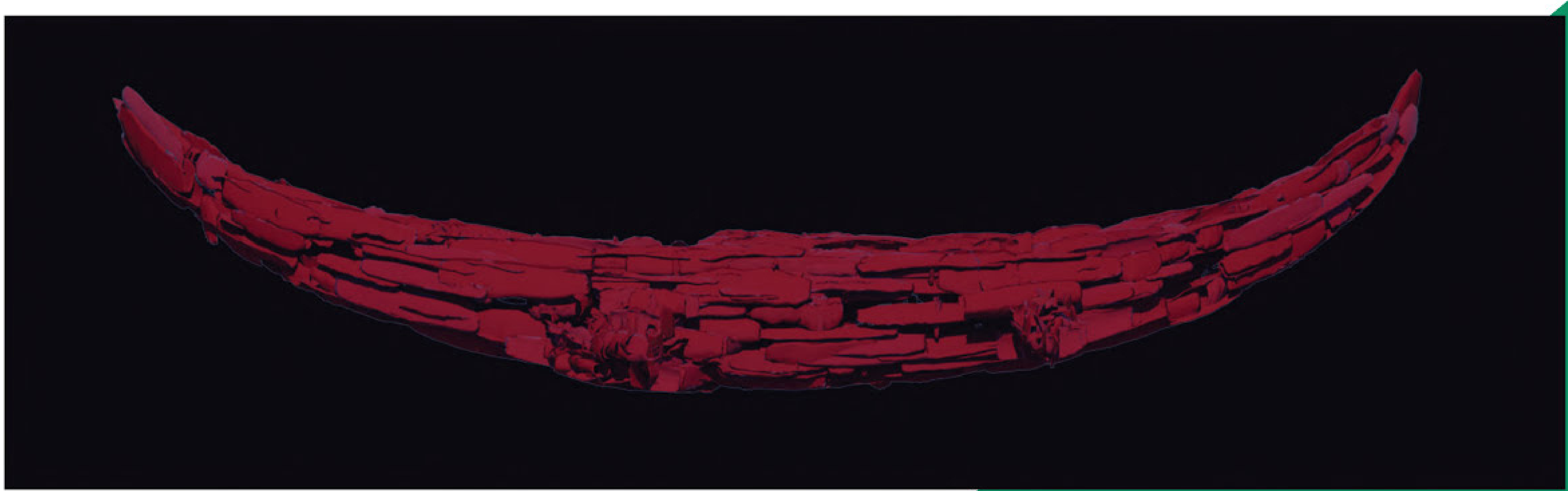
SZE ▸

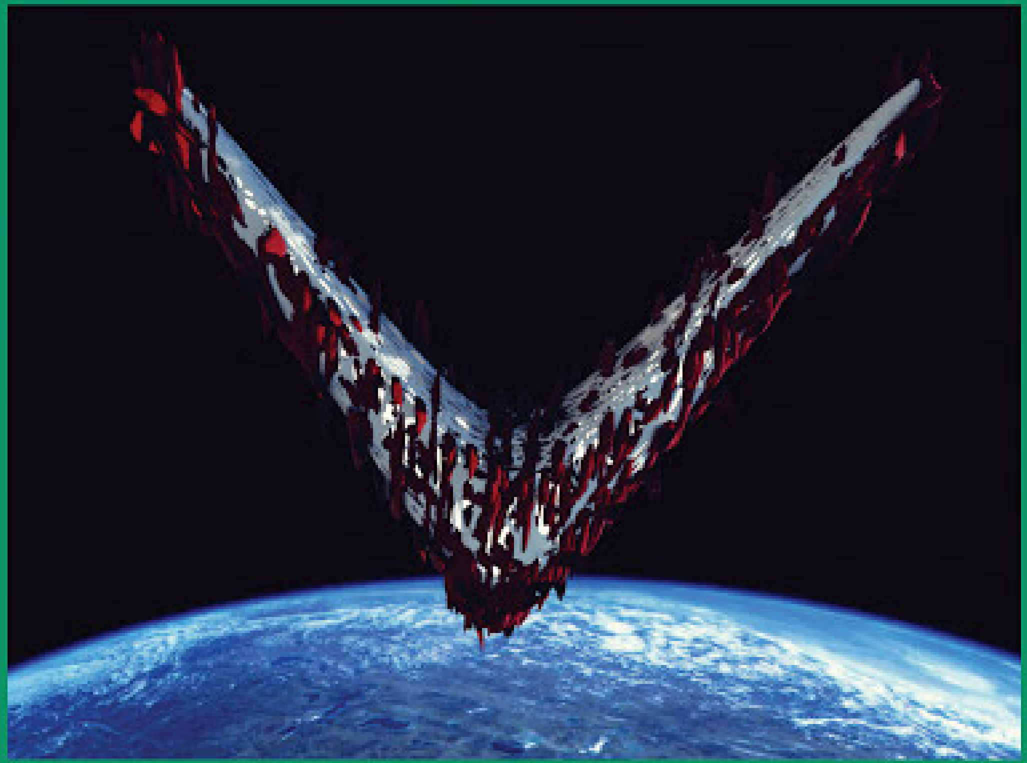


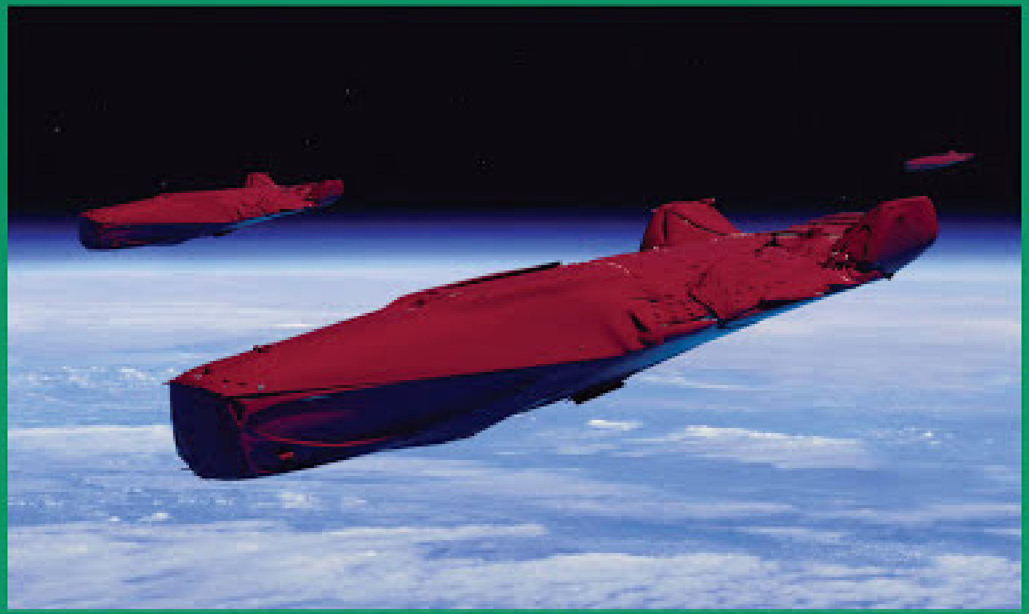


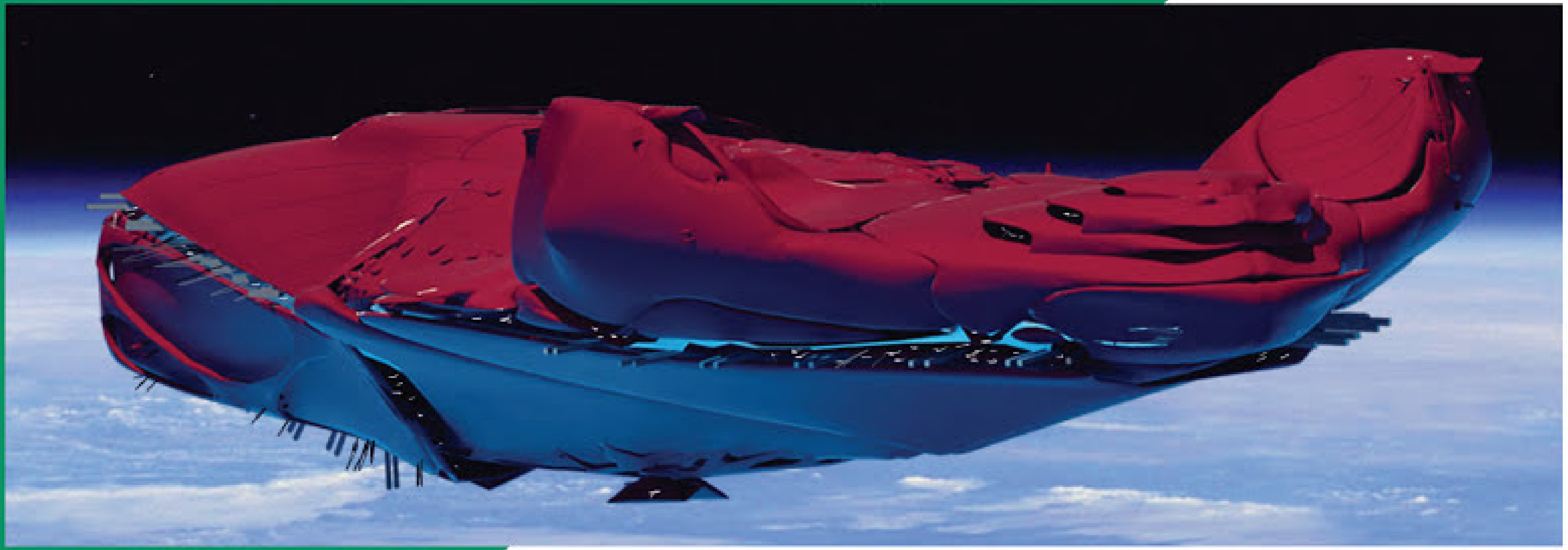


"When we first started designing Skrull ships, the Skrull fighter was the only Skrull ship we saw the exterior of, because we only ever saw the inside of the Skrull battleship," Production Designer Andy Nicholson says. "And then it changed to wanting an establishing shot of the outside and what the whole thing looked like. The development of this ship came quite quickly. It was sort of based around what I expressed: a kind of a cross between a whale and a lobster. We'd gone through a lot with the Skrull fighter at this point, so the language of the plates and the shields and the substructure was quite established, and the artist who did this only took a couple of weeks to get to the design because we had that whole language established already."









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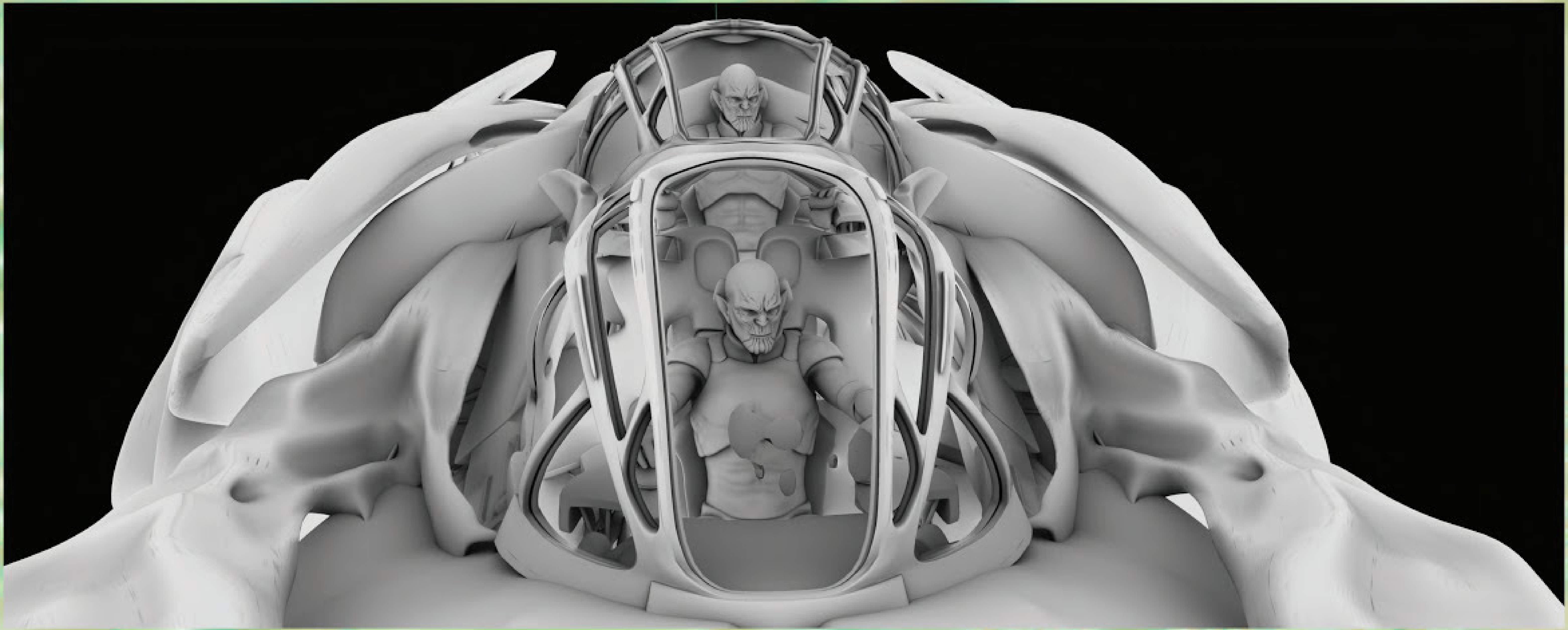
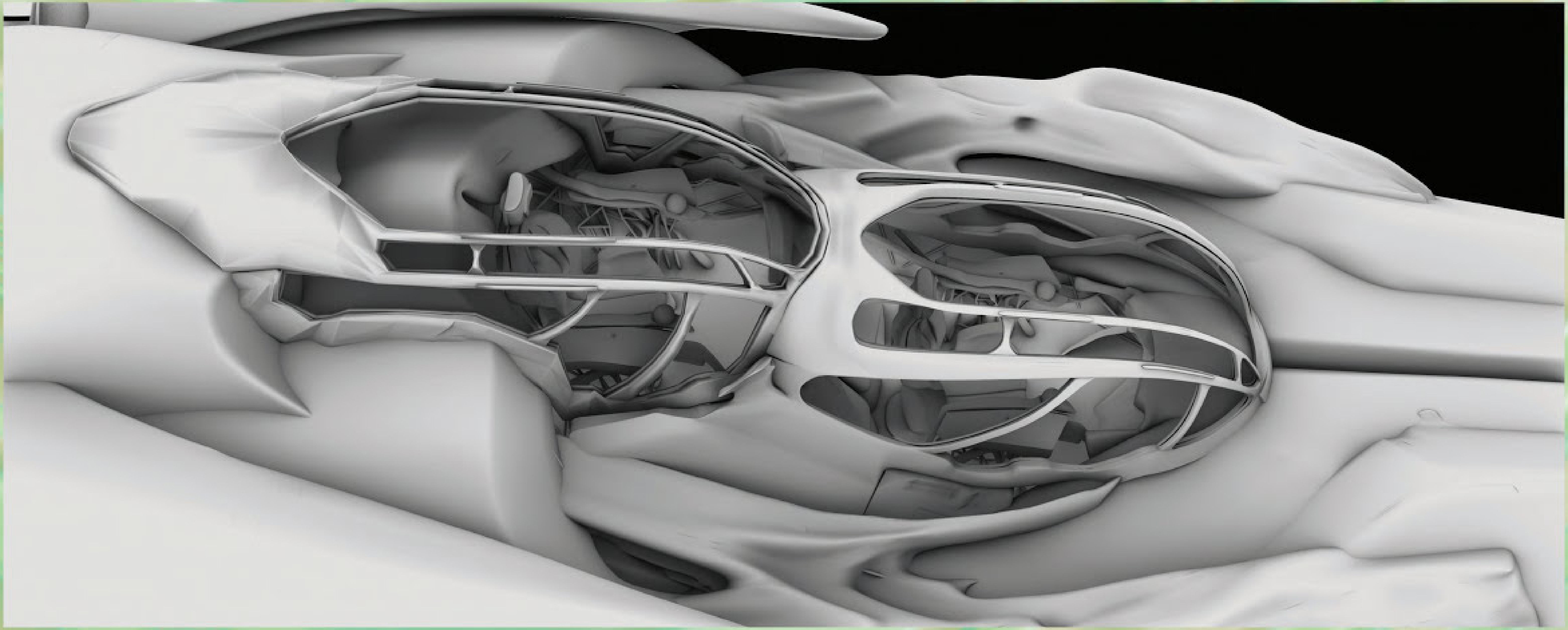
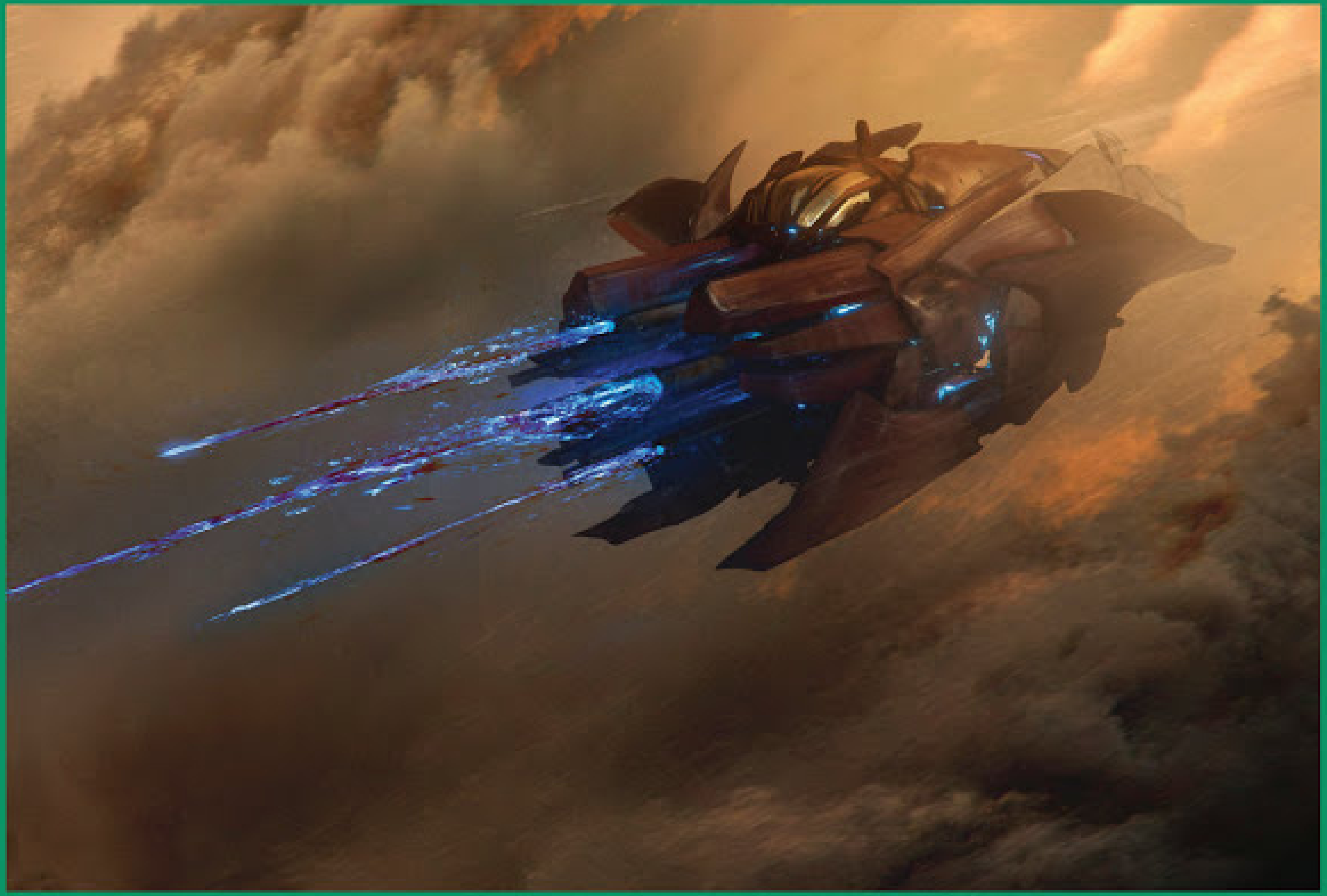
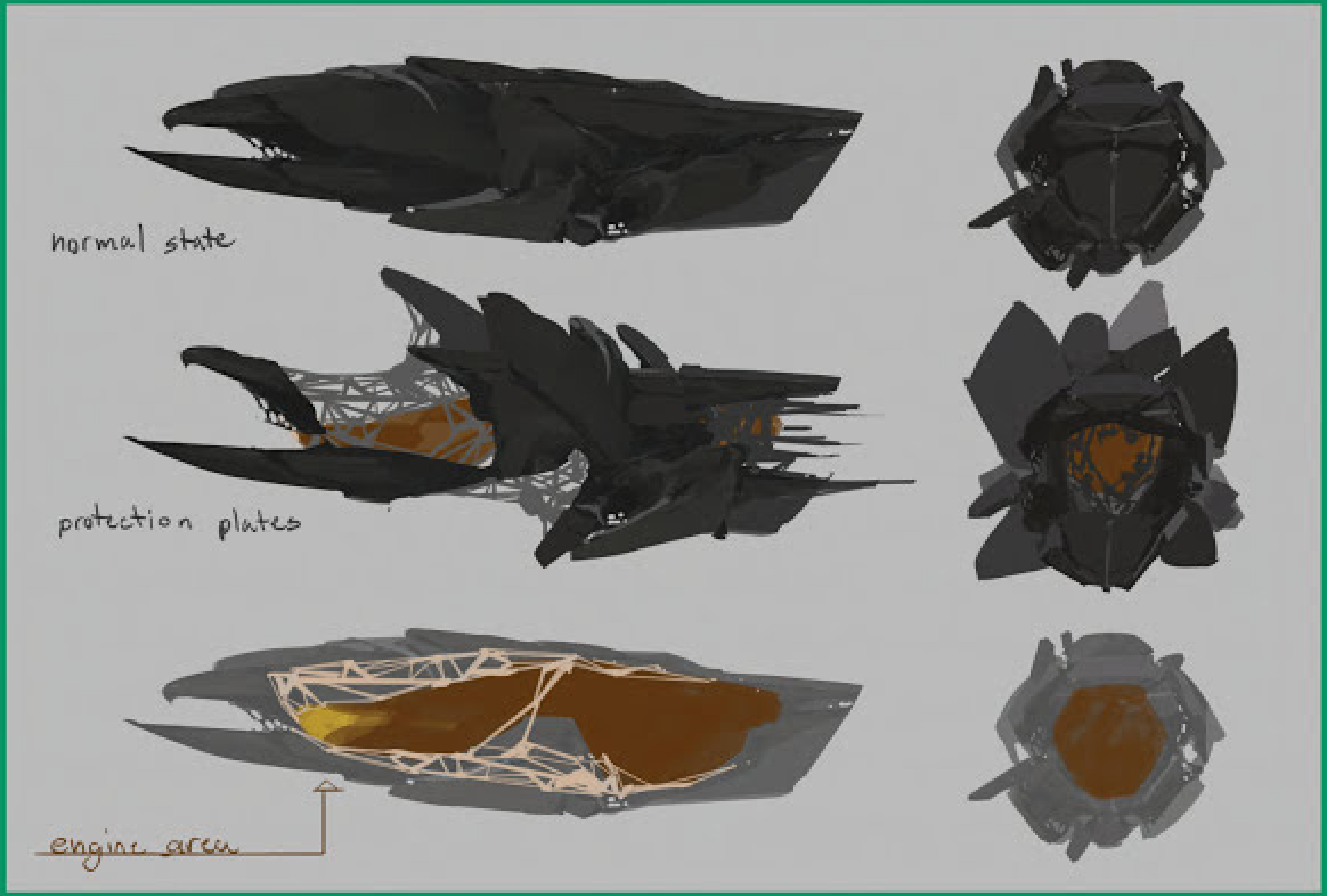
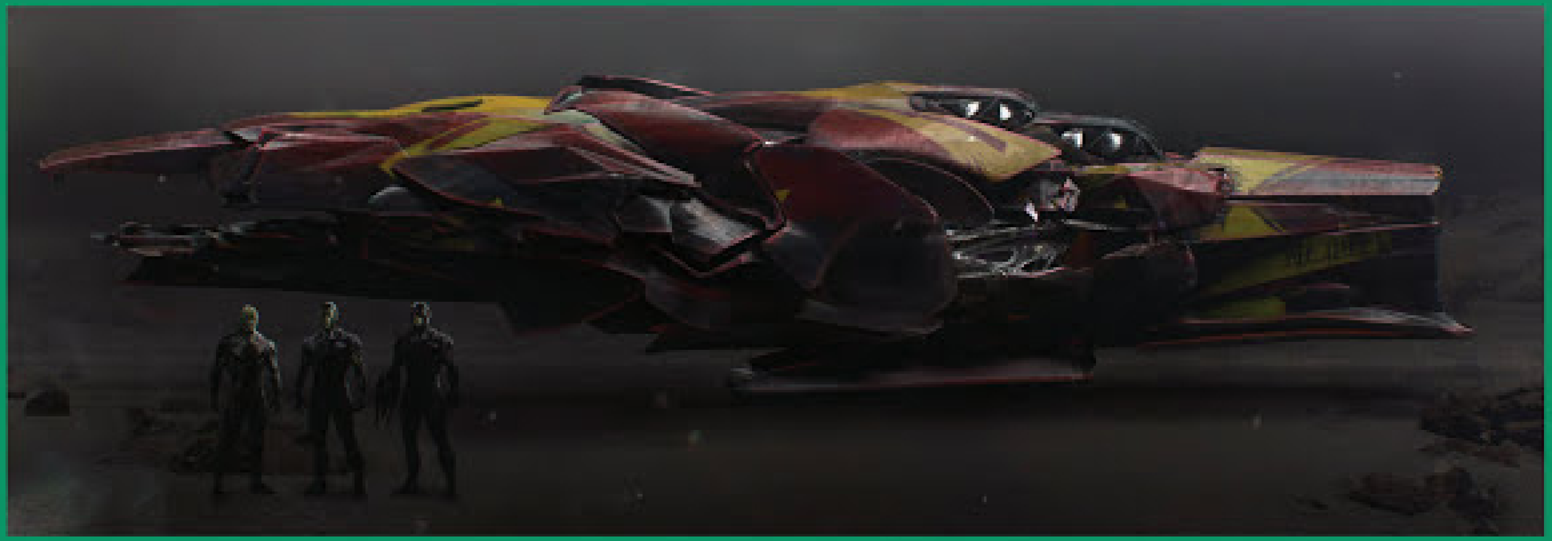


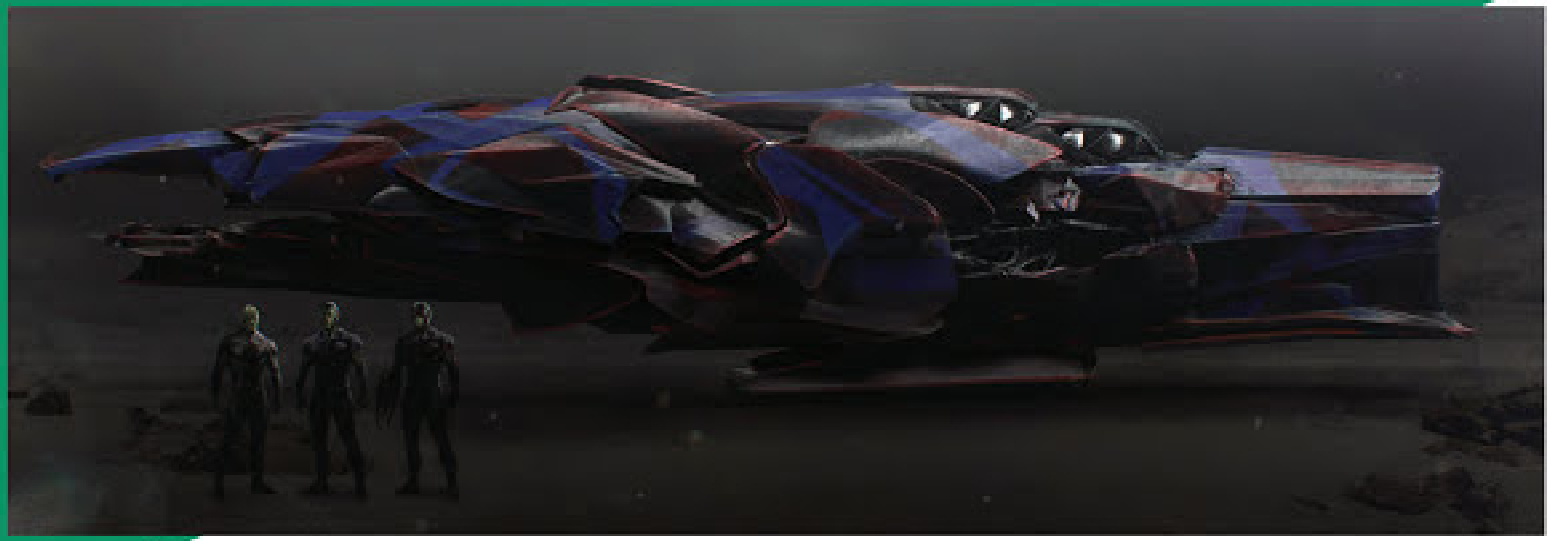


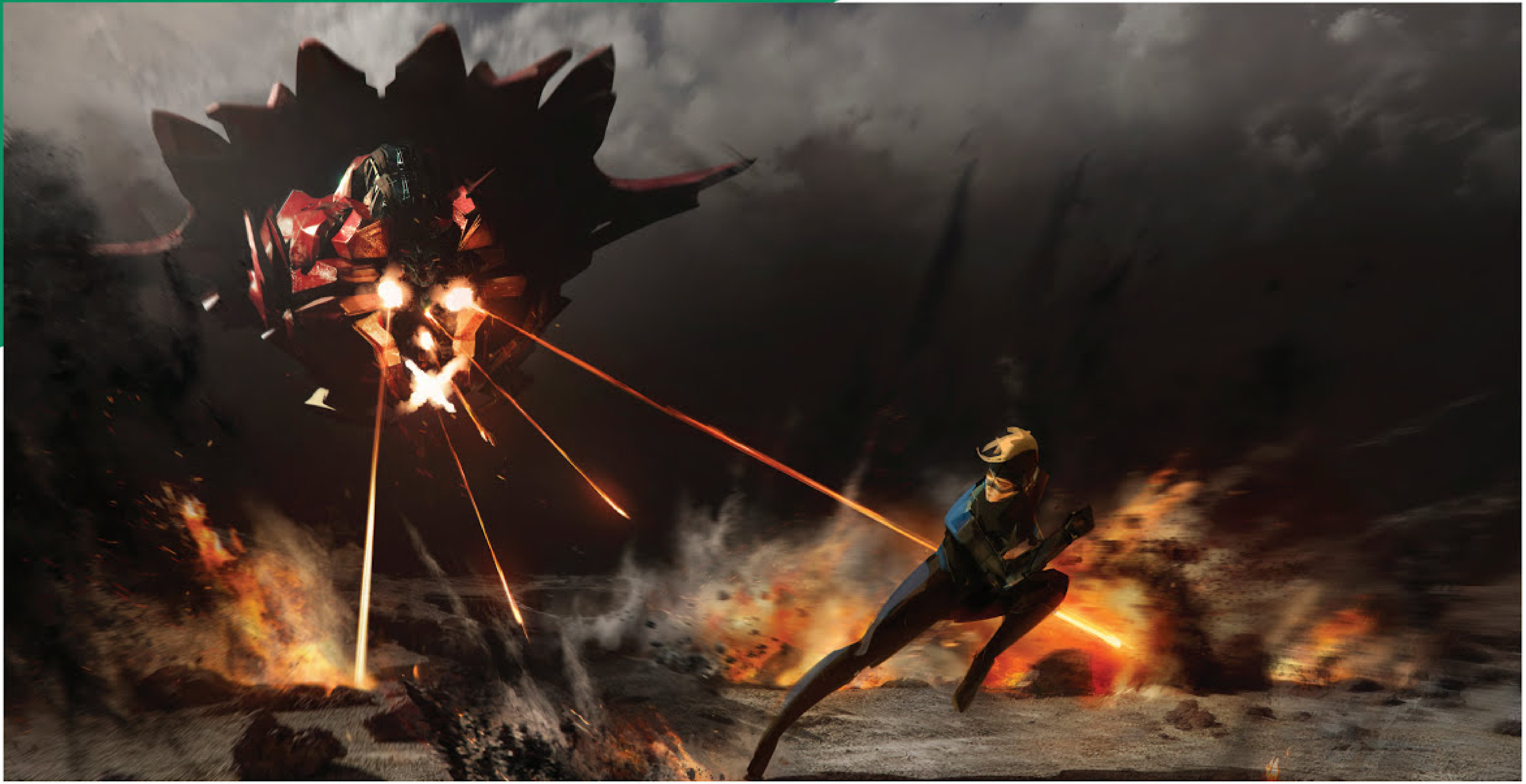



normal state
protection plates
engine area

TOP LEFT, MIDDLE & BOTTOM **DOMINGUEZ** · TOP RIGHT **ANDERSON** ▲



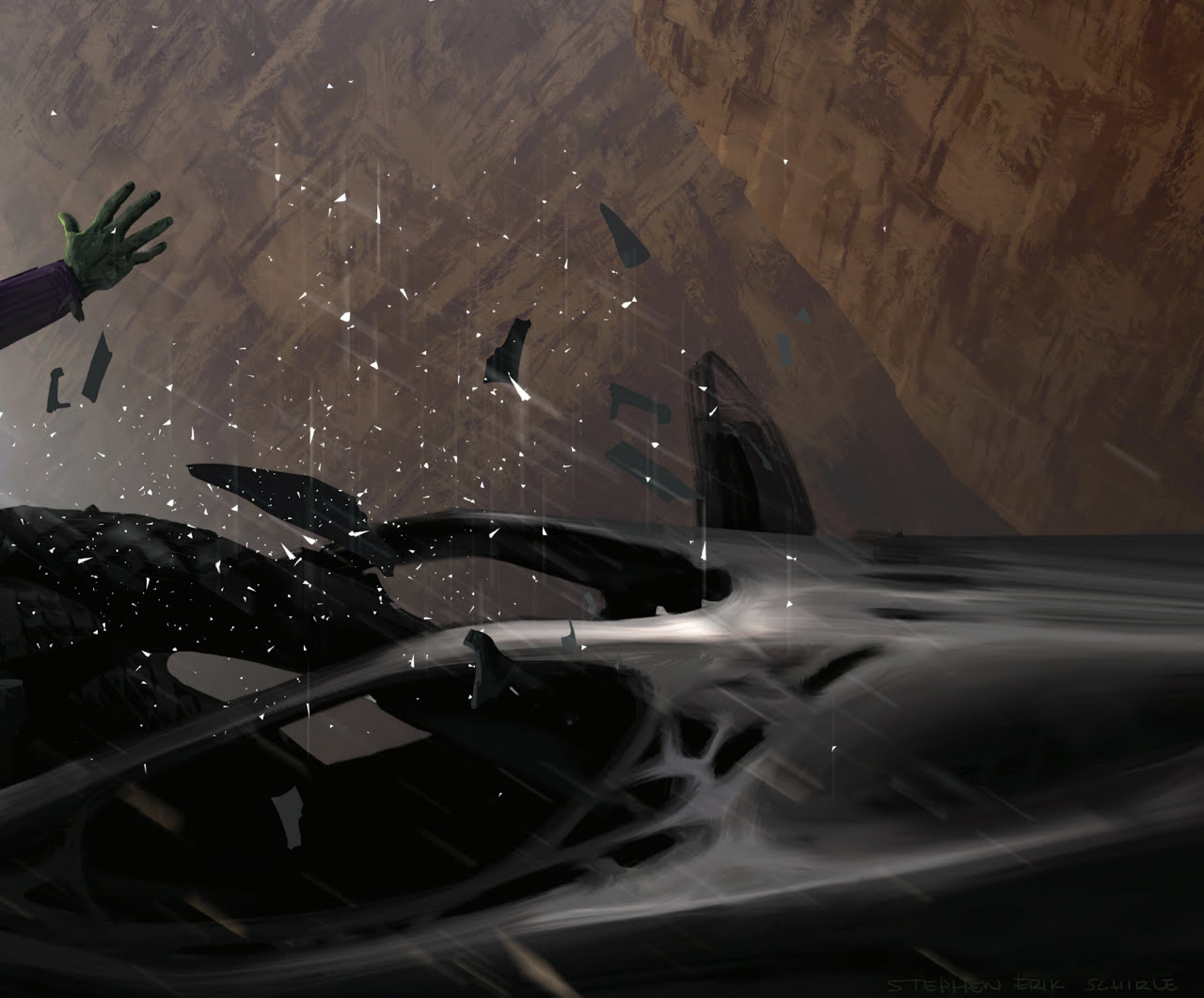




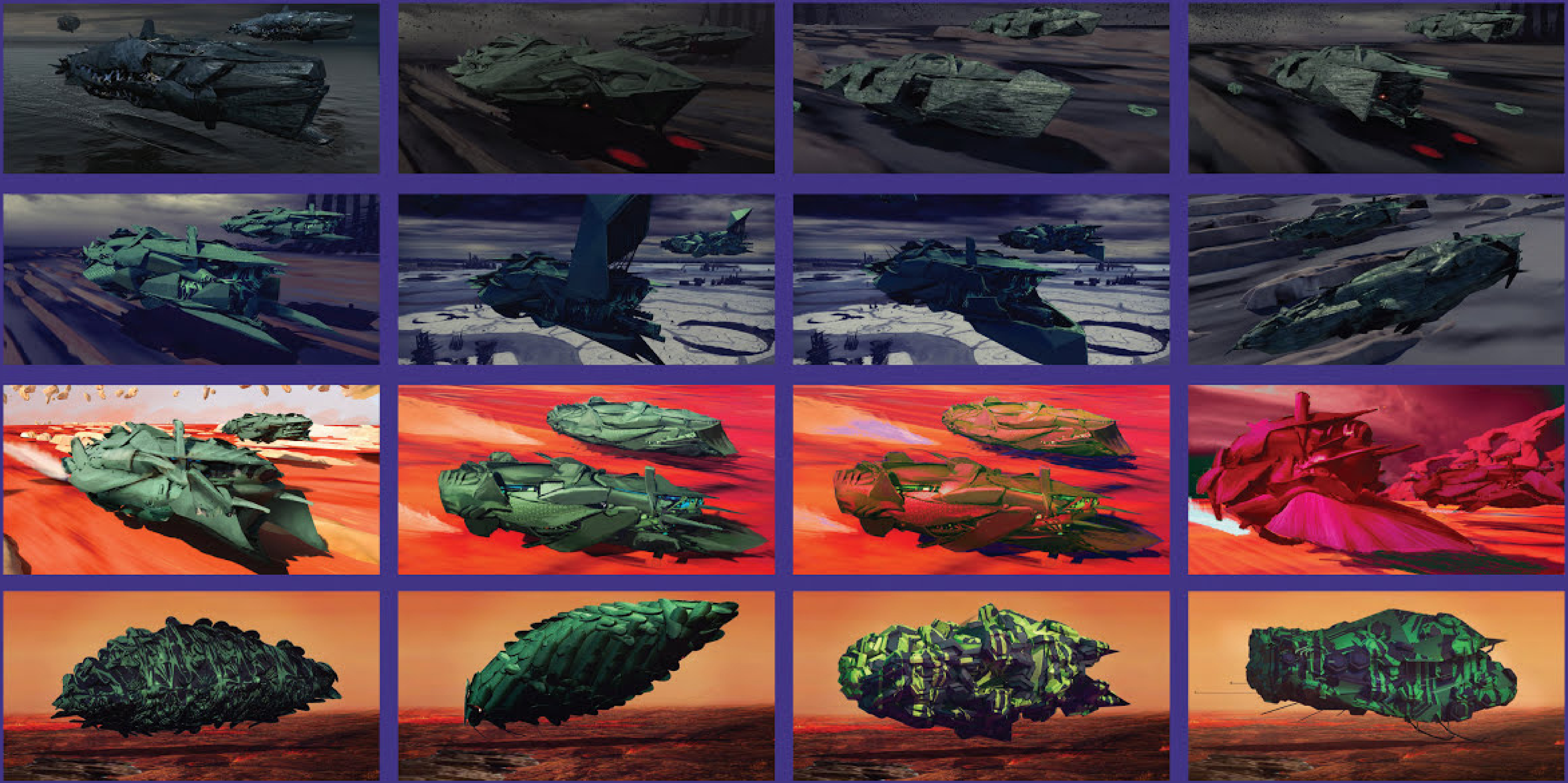
As the first vehicle designed for the Skrulls, the fighter informed the design language used on the battleship. "The Skrull fighter changes shape and has plates on top of the skeletal structure, and then within that is the body of the ship," Nicholson says. "It's layers of armor. It just gives it a different look. "When you're doing stuff like spaceships, it's very important to me that we tried to do something we hadn't seen before because quite often they can be very generic. There have been quite a few good, iconic spaceships designed for *Guardians of the Galaxy* that have always been different and interesting, and it was important to give the Skrull species a kind of ship design that worked for what they were about, but also make it different. Since this is the first time seeing the Skrulls and the Kree en masse, anything you do now is going to be a foundation for future stuff. So it's all about making this as strong as possible."

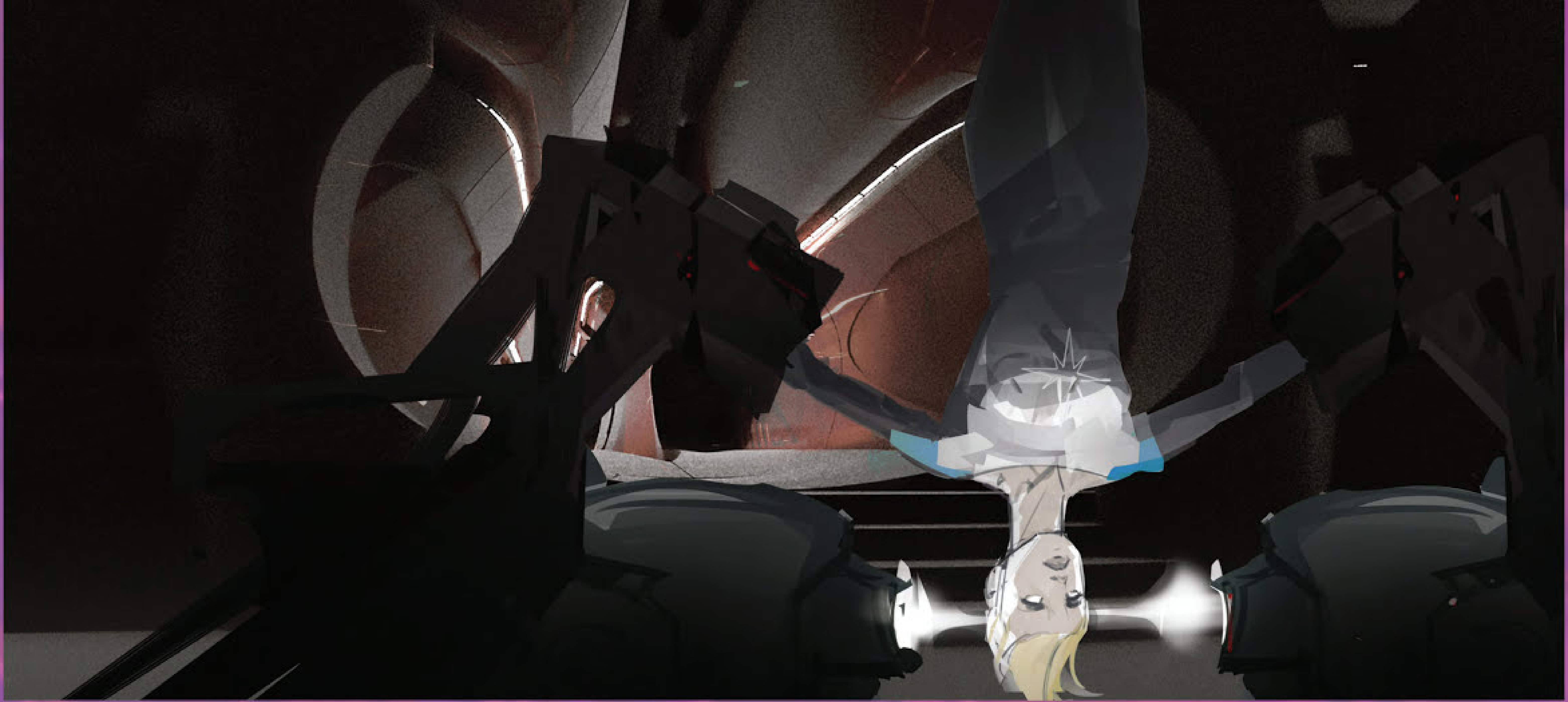
■ **DOMINGUEZ**

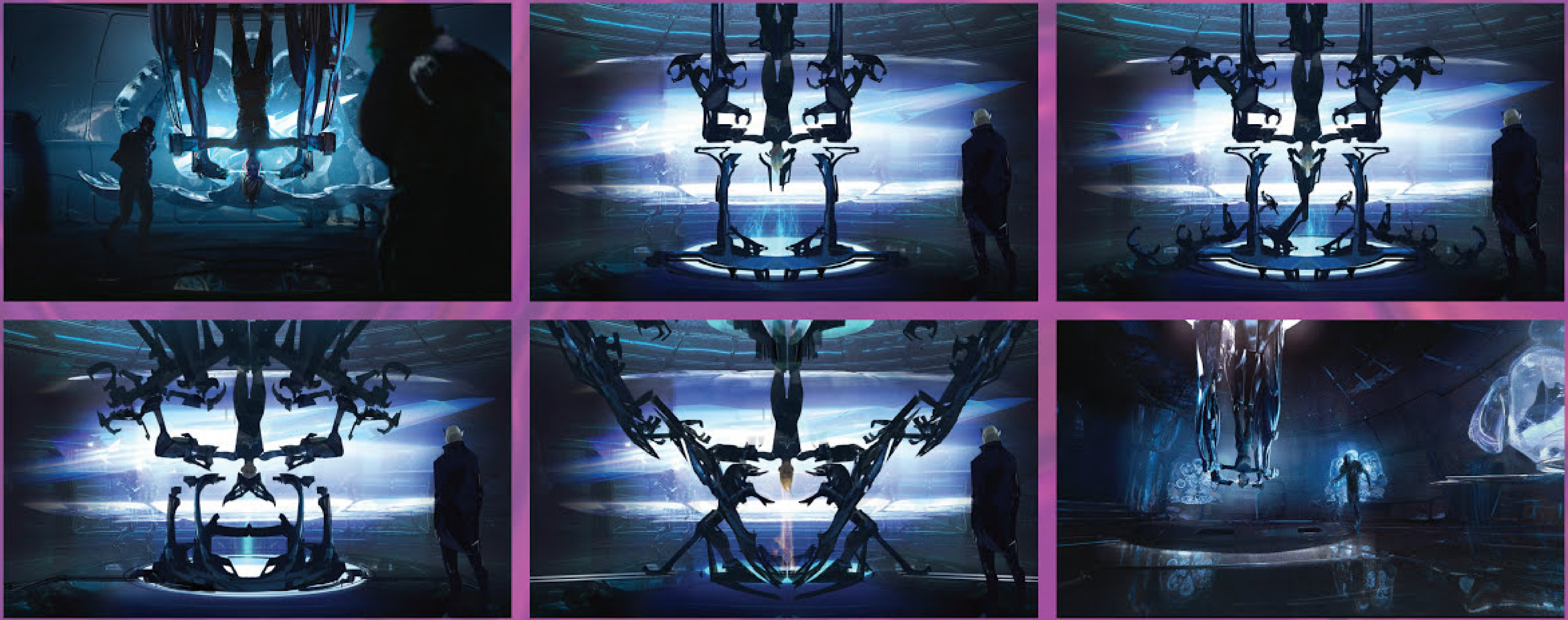
MINDFRACK


STEPHEN ERIK SCHIRLE

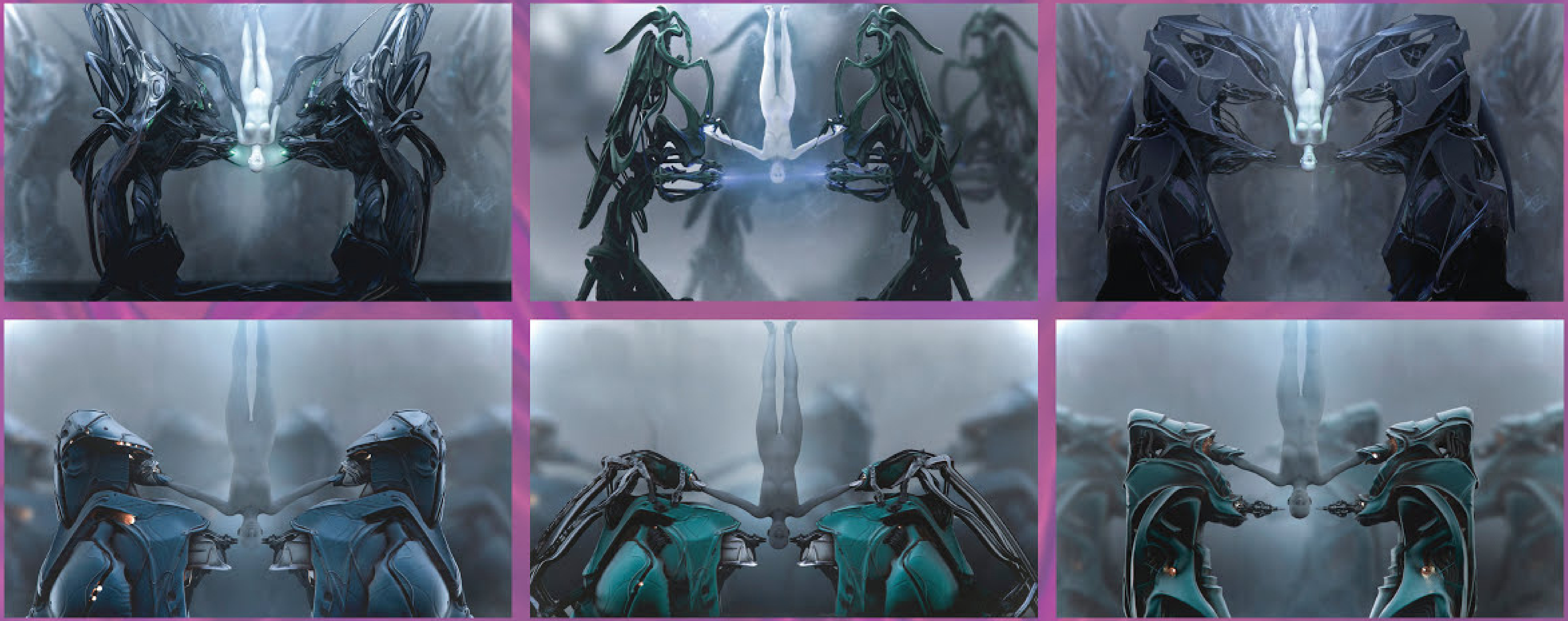
"These early concepts were just about trying out and working toward a more organic, plated, folded form," Nicholson says. "It came from mainly thinking about crustaceans, and playing with different ideas and shapes—trying to make something that worked. Trying to make something that, for the fighter, looked good when flying and changing direction. And quite often we did basic animations of some of them, just to see what happened."

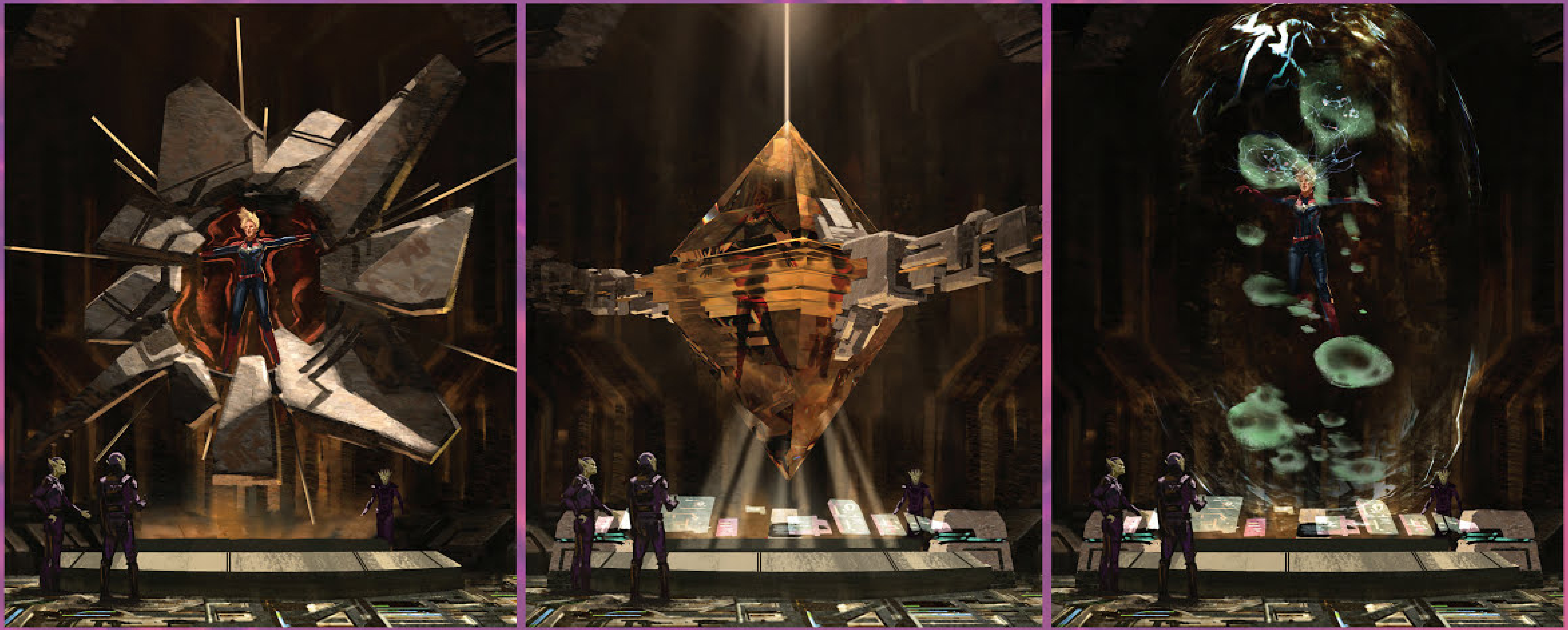




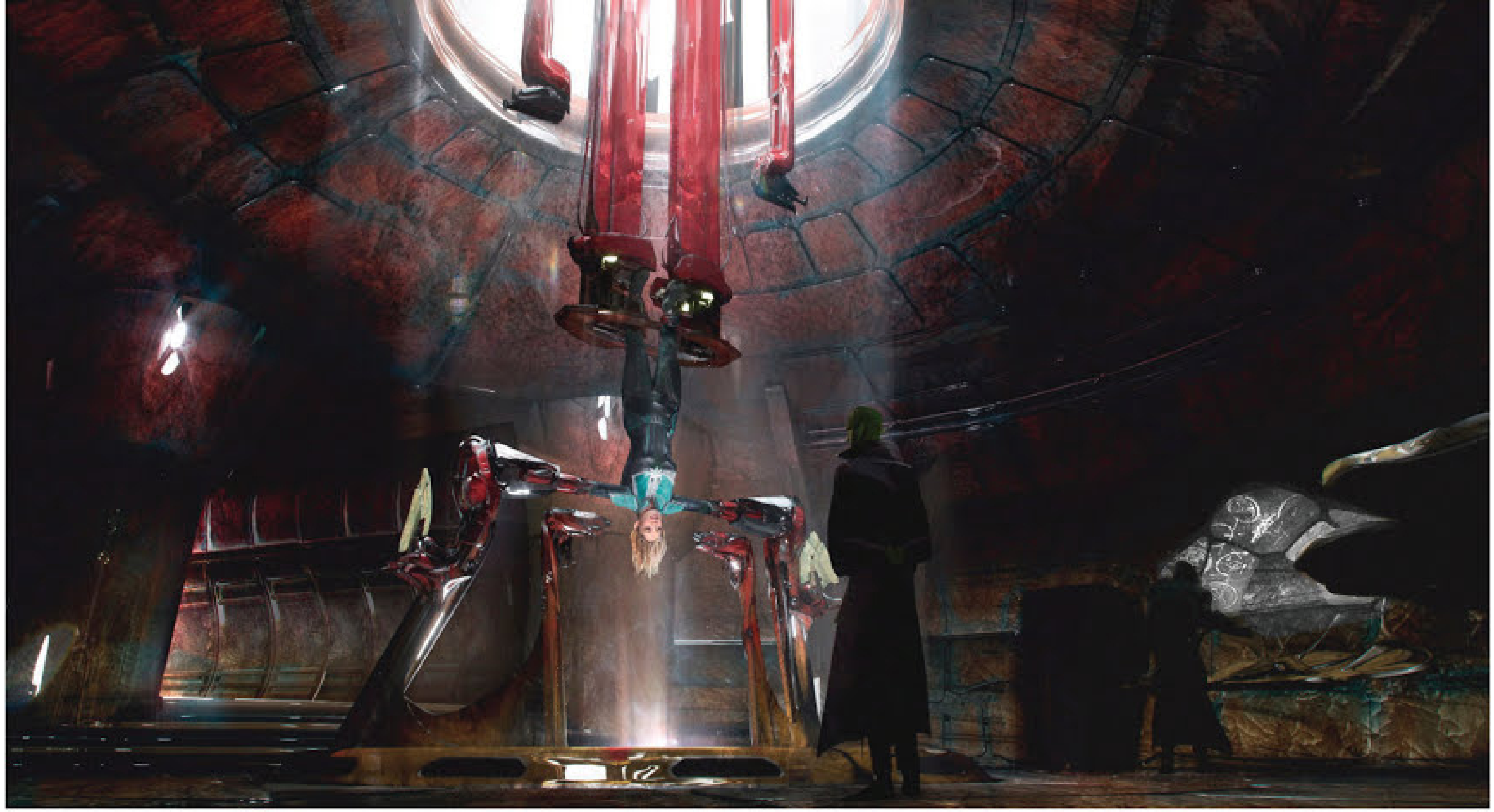


TOP **ANDERSON**; BOTTOM **DOMINGUEZ** ▲

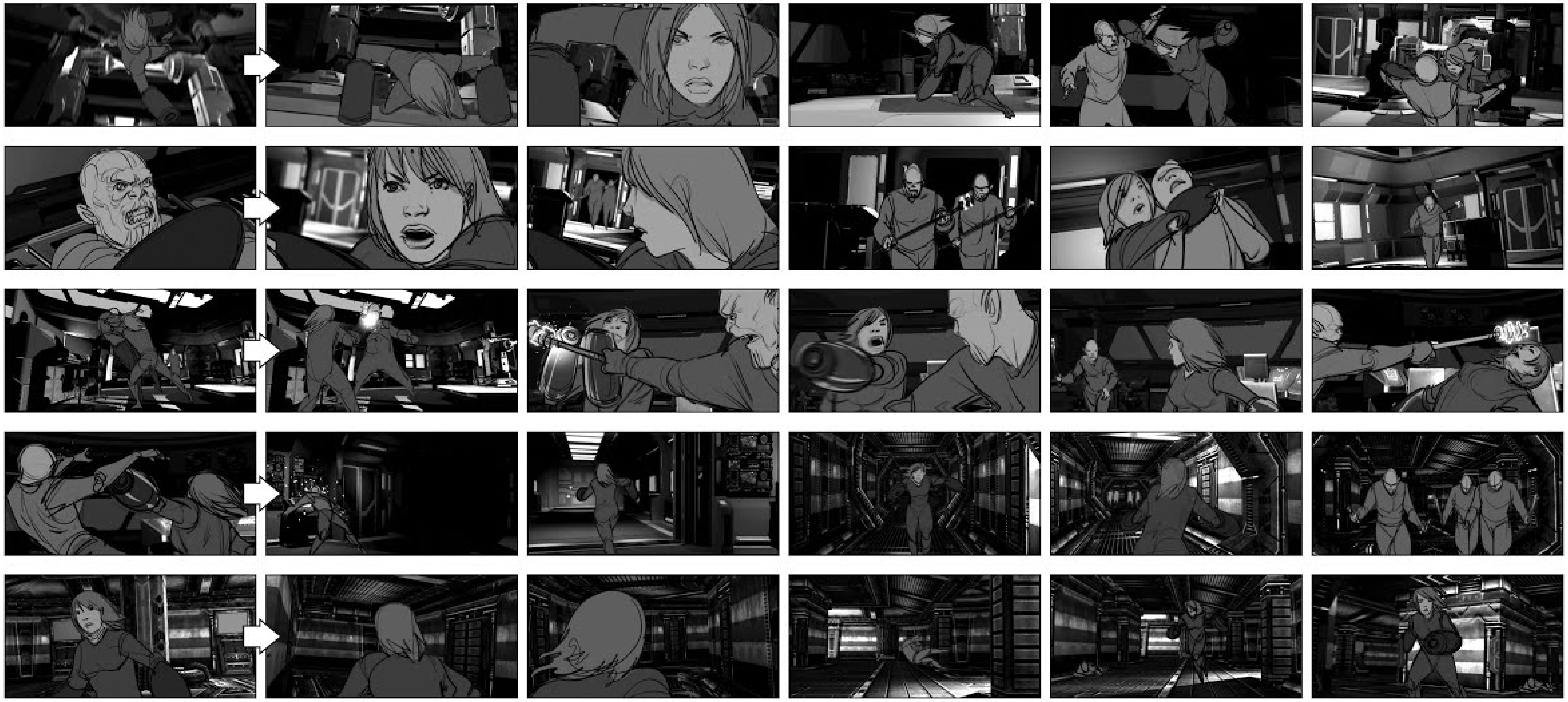




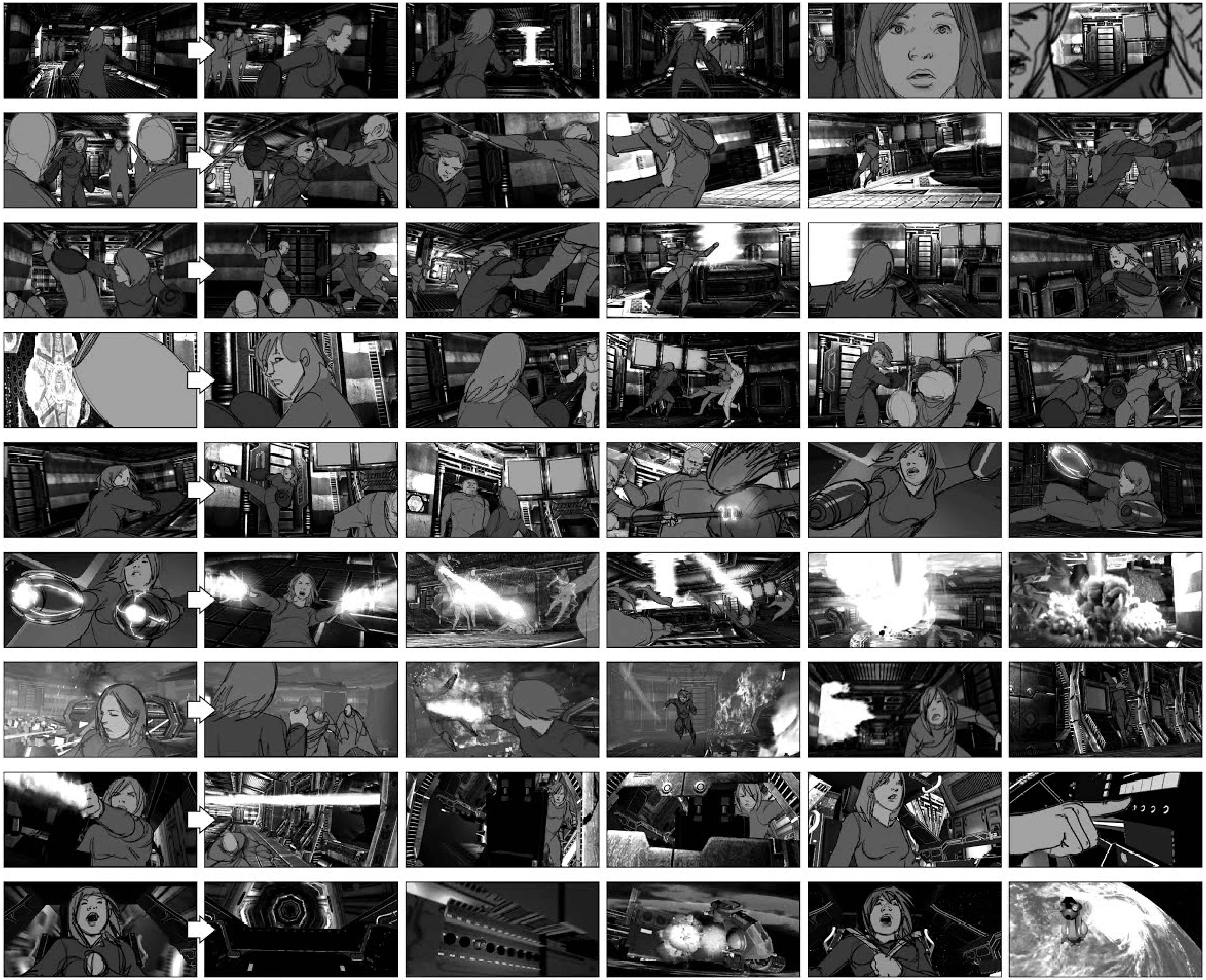
▲ TOP **DOMINGUEZ**; BOTTOM **SZE**

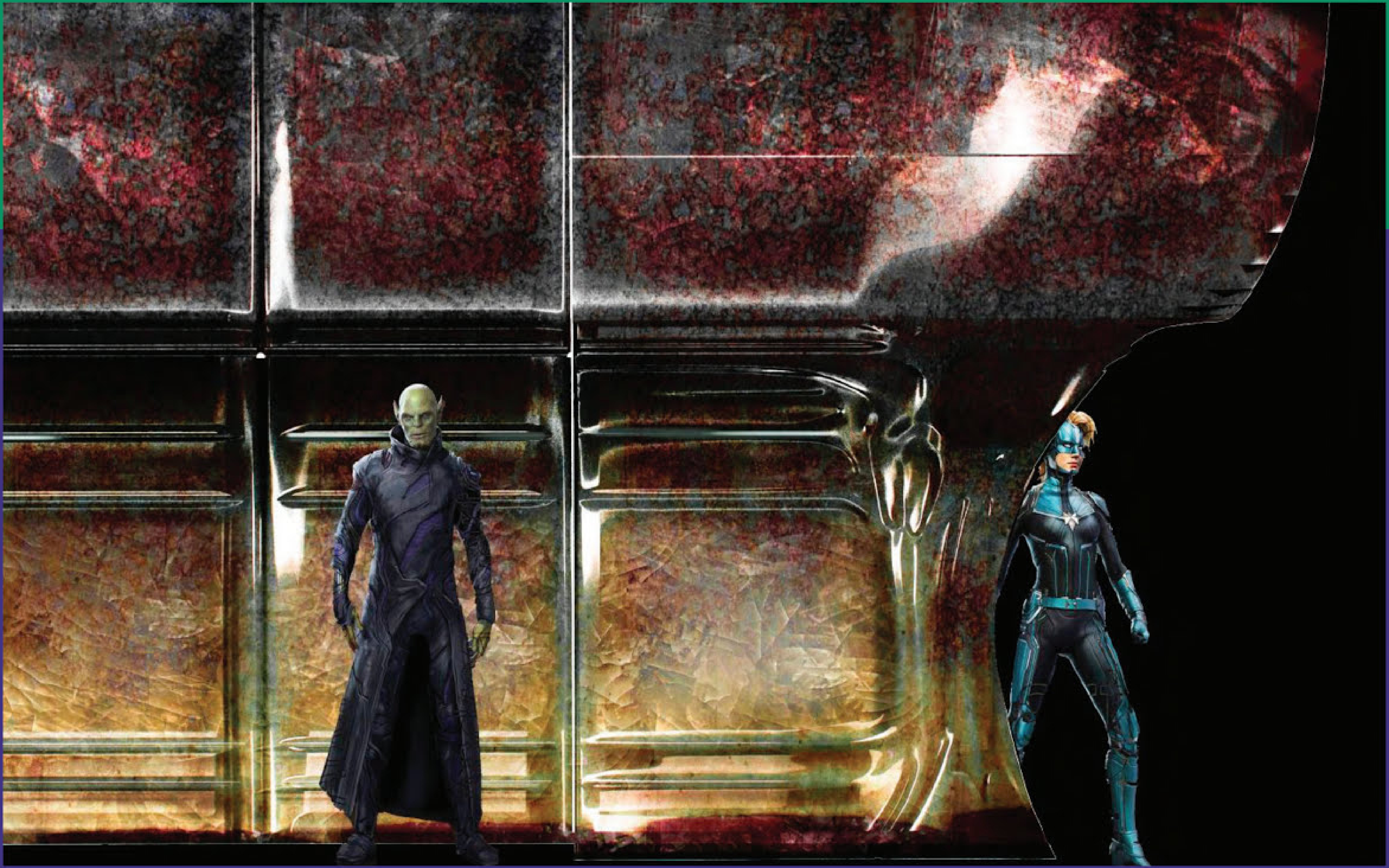


"The mindfrack machine itself went through many different iterations because what we didn't want it to feel like it was a machine that was just invented for Carol Danvers," Nicholson says. "We wanted to try to establish that this is how the Skrulls interrogate any being. So the idea behind the machine was that you didn't have to have a human form to be grabbed by and interrogated by it. This is why we have two kinds of sockets at the side holding whatever kind of alien arm you've got. We went through different versions that got more and more complicated thinking about many different limbs and stuff like that, and then we simplified it down."



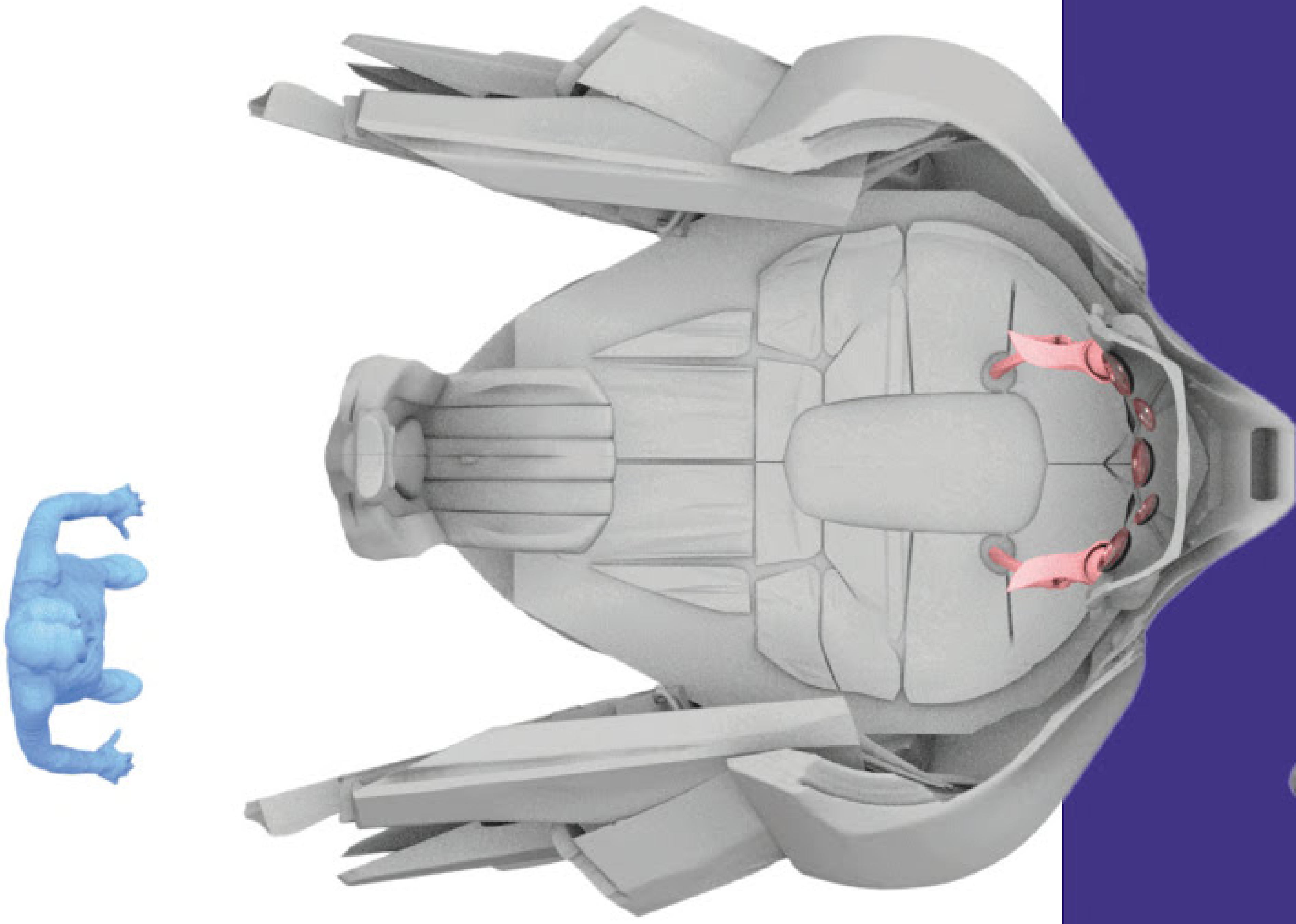
TOP **DOMINGUEZ** · STORYBOARD **D'ALESSANDRO** ▲

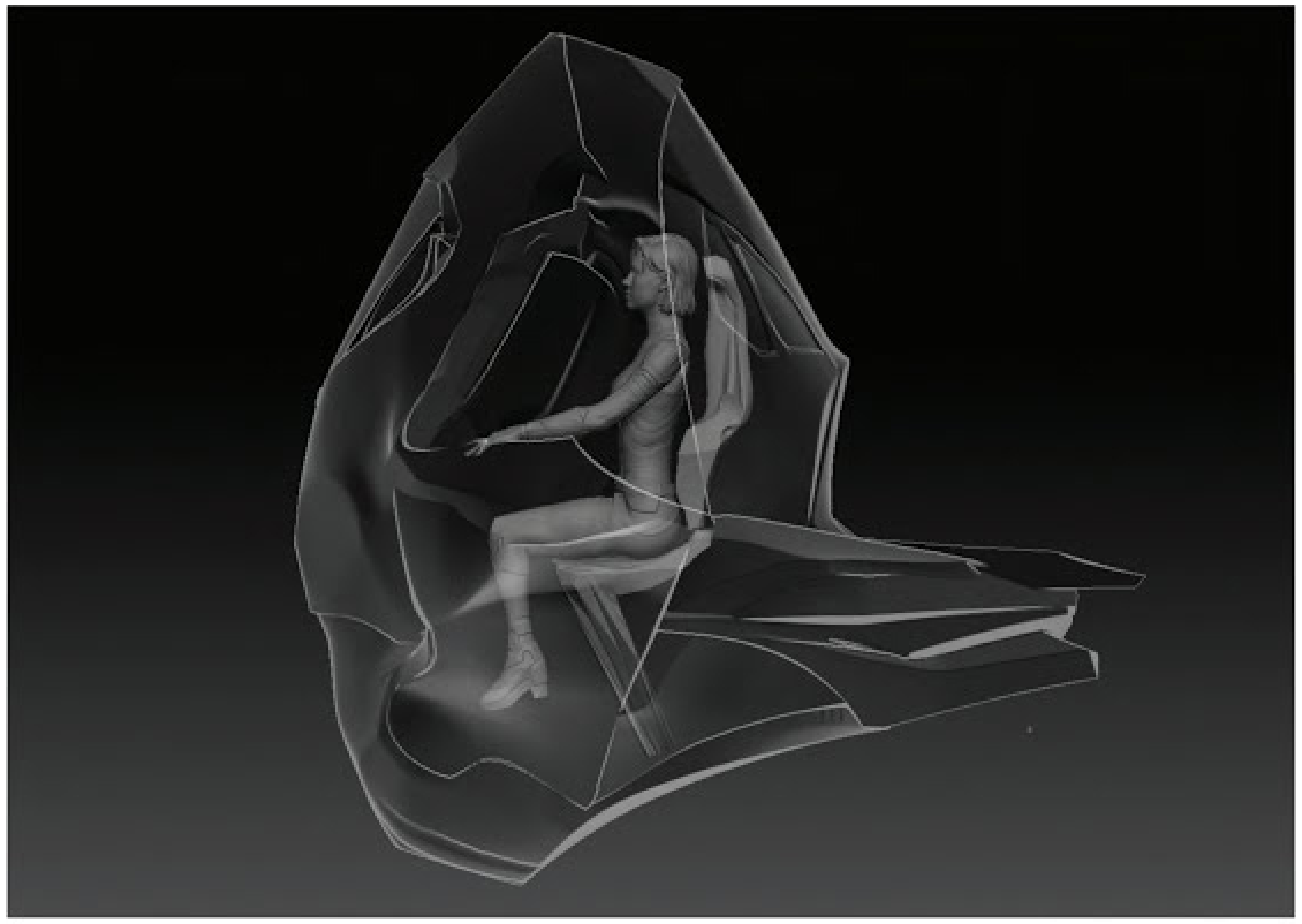




"The interior of the Skrull ship—as well as their world—was all organic," Nicholson says. "There's no metals or plastic. Everything's about different versions of ceramics—whether it's the skin on the inside of the ship, the support structure behind the holes in the fuselage, or the outside of the ships. It was actually a bit of a nightmare when it came to painting and finishing sets because it was a very involved process to try to replicate that on fiberglass in a way that would show up in the low light that we were doing. Because it was all organic, everything was built in, everything was fluid, everything was on the same surface or was embedded—which gave it a very strong character and which was the whole point behind it."

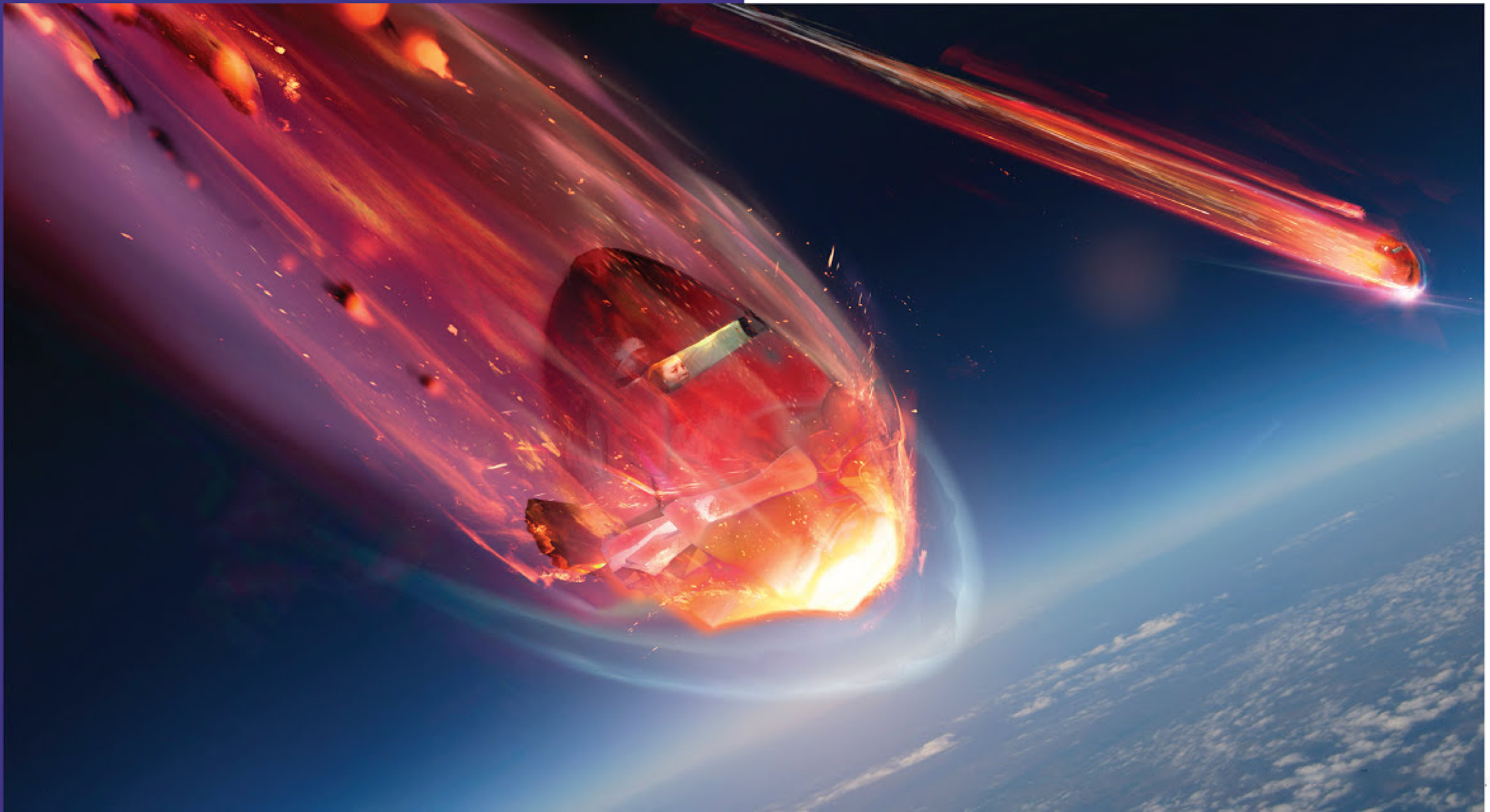
DOMINGUEZ ▲

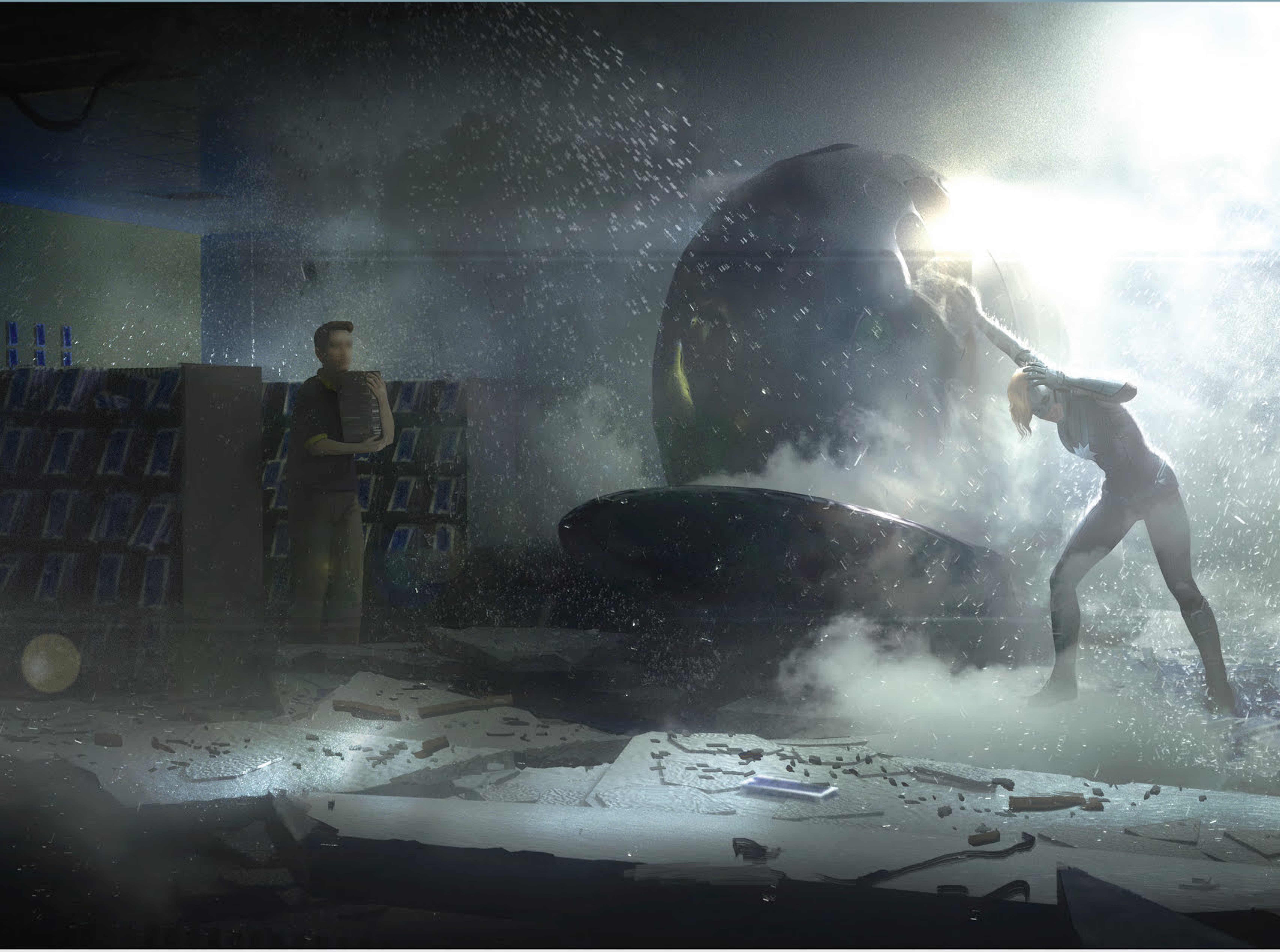


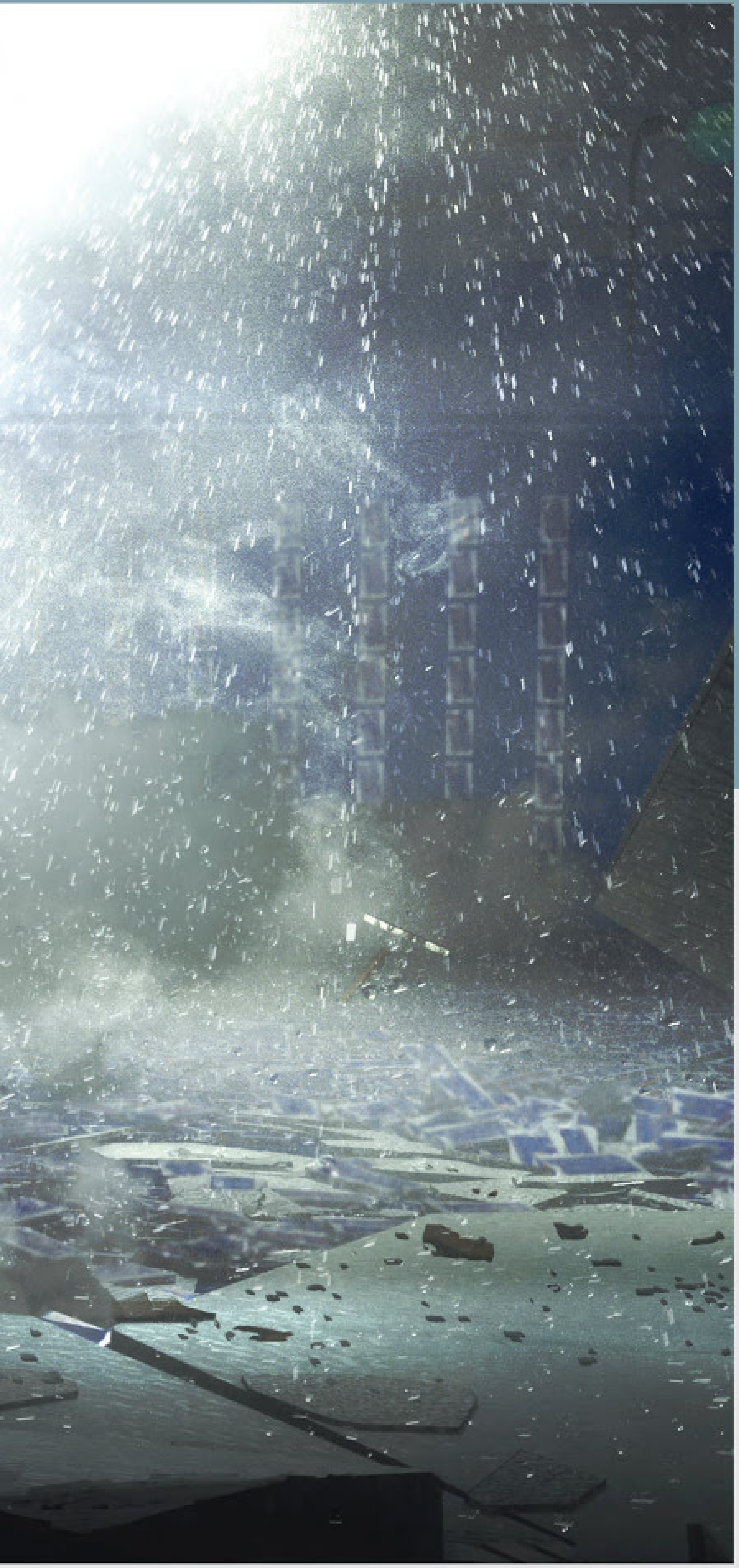


Running through the battleship's corridors, Vers inadvertently finds a way off the ship. "The escape pod was interesting because we wanted to do something different—thinking about a way it could be a different shape and based around weird aerodynamics," Nicholson says. "There were a couple of sequences early on that the directors liked, and so we tried to have something that worked in a different way to any other escape pod you've seen. It's something that's easy to come into quickly if you had to think of escape pods and what's really involved—you get into it and you escape as quickly as possible—and this was a way of having something that fulfilled that need and also worked with the scene as it had been storyboarded. We also worked into the idea of giving it a Skrull identity in colors as well as the plating and exoskeleton."

■ **DOMINGUEZ**





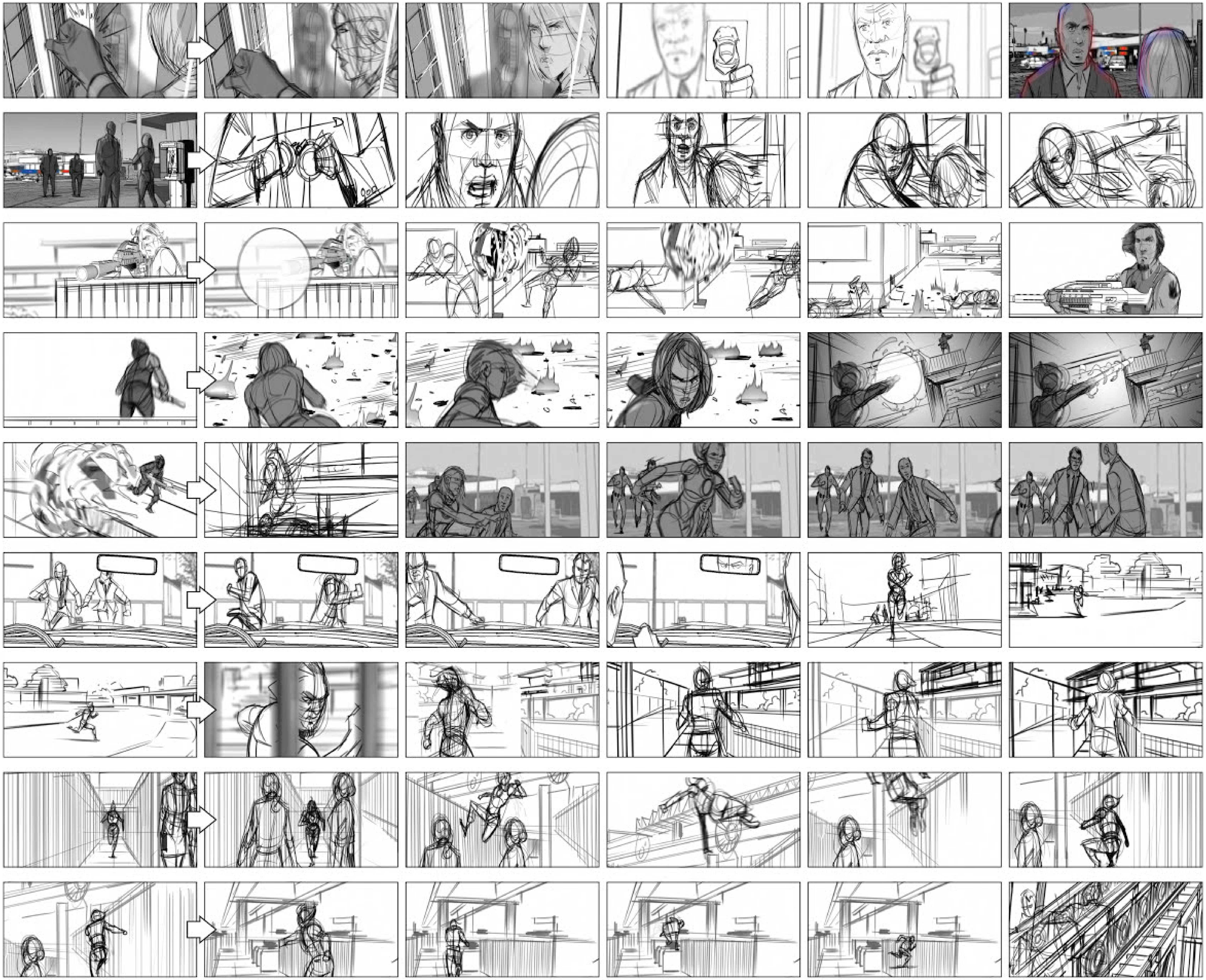


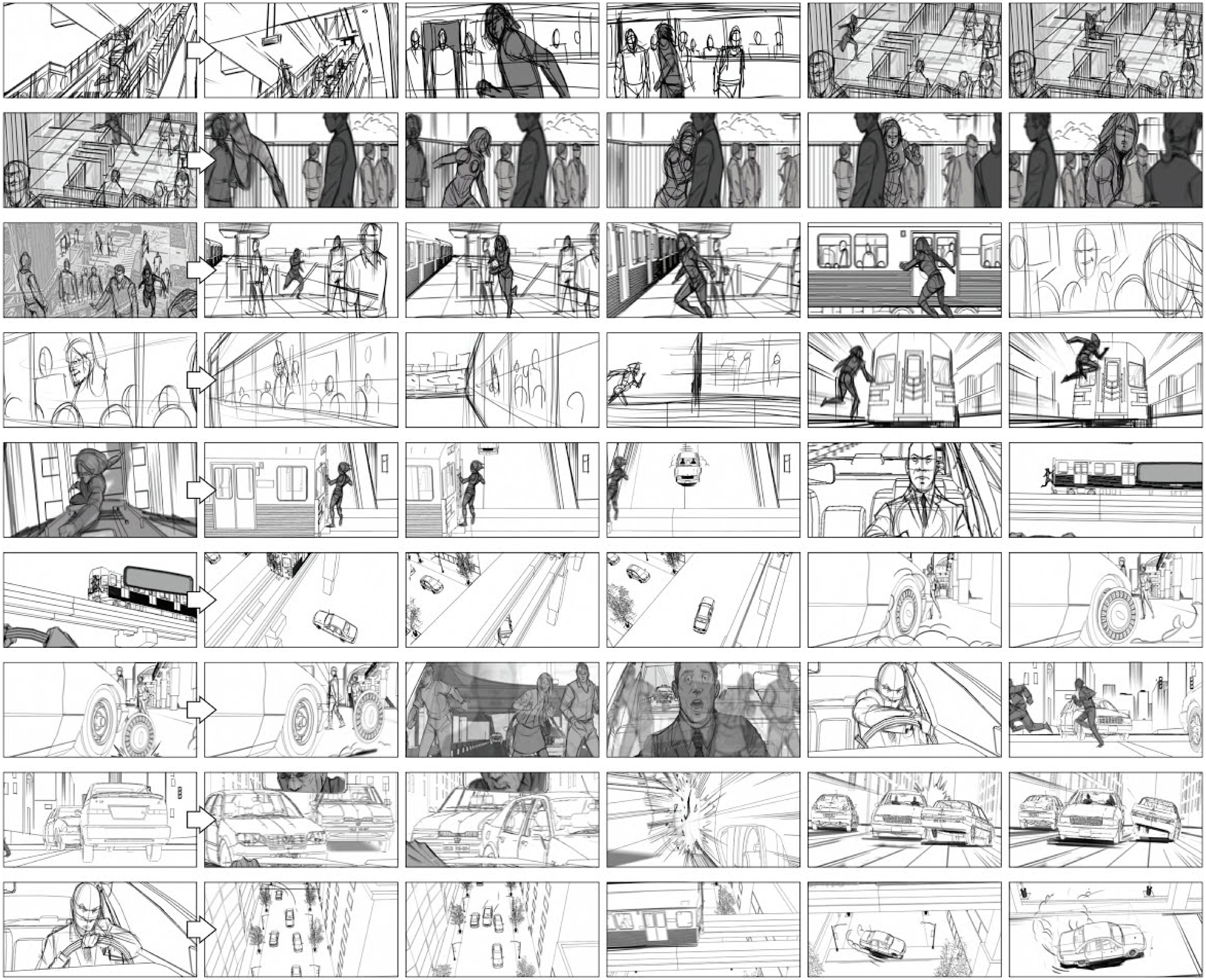
BACKWATER PLANET

Vers' stolen escape pod crash-lands on a strange new world. "She finds herself on Earth, and it's an alien planet to her," President of Marvel Studios and Producer Kevin Feige says. "The very first place on Earth that she encounters, she crashes right into a video store. And there's just some fun to be had with that time period, with Carol as a fish out of water, until we begin to peel back the layers, and she realizes, 'I am human. This was my origin.' And we begin to uncover the mystery of what happened to her."

It is on this planet that she finds herself an unexpected new ally. "She ends up meeting Nick Fury," Co-Director Ana Boden says. "And it's his interaction with her over the course of the movie that makes him realize that there's a whole wide world out there where there are aliens who want to cause crazy intergalactic wars, and that the universe is much, much bigger than he ever thought."

◀ **SCHIRLE**





NICK FURY

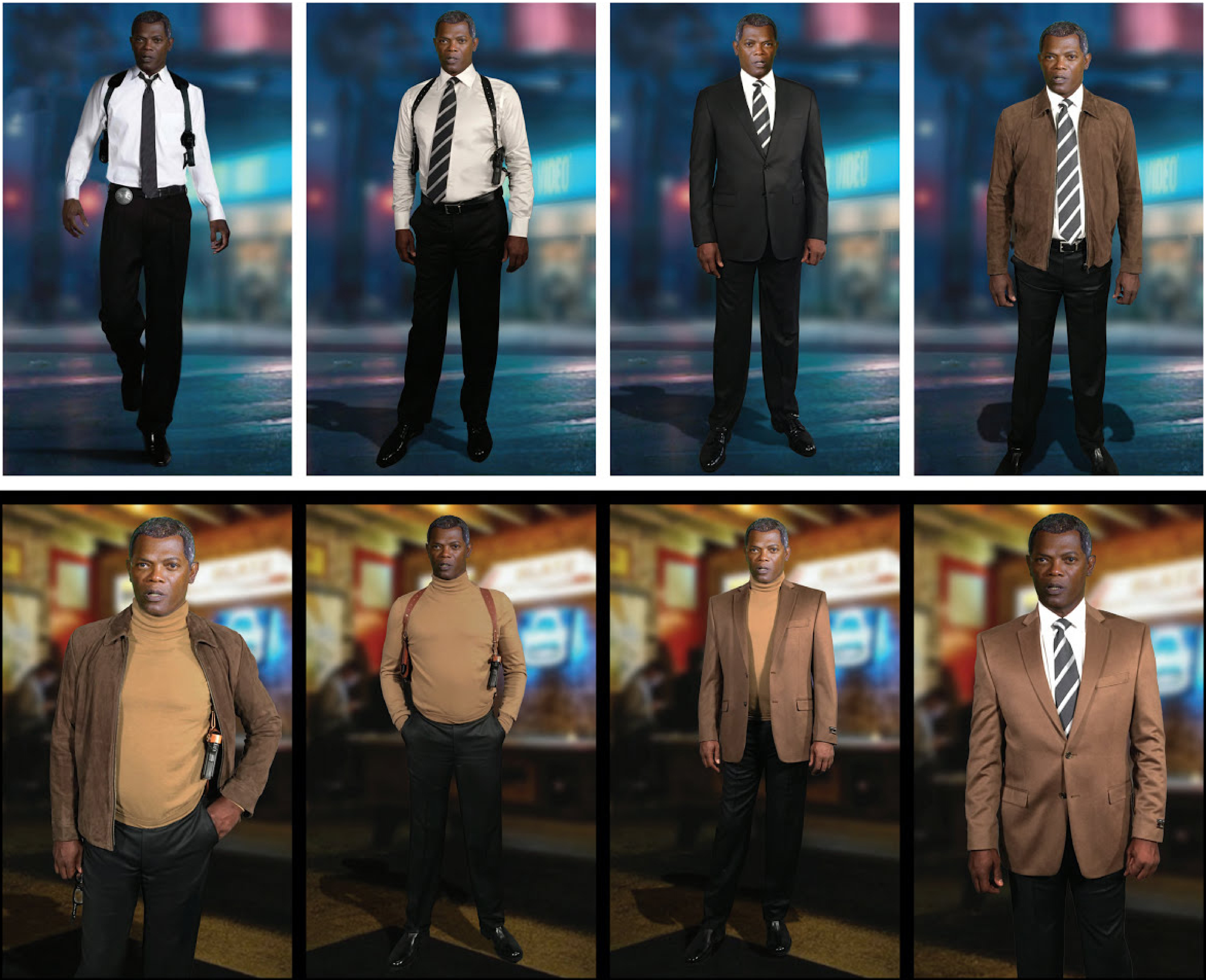
▲ BOUTTE JR.

The Nick Fury in *Captain Marvel* is unlike any of his previous MCU appearances. "He hasn't lost that eye yet, and so doesn't need the eyepatch," Kevin Feige says. "He is a different Nick Fury. He's a Nick Fury who thinks his entire career as a spy within S.H.I.E.L.D. was about the Cold War and was about all of these Earthbound situations that he had to deal with. And in the 1990s, the Berlin Wall has fallen. It seems as if the Cold War has ended, and perhaps his career is plateauing and there's not as much for him to do.

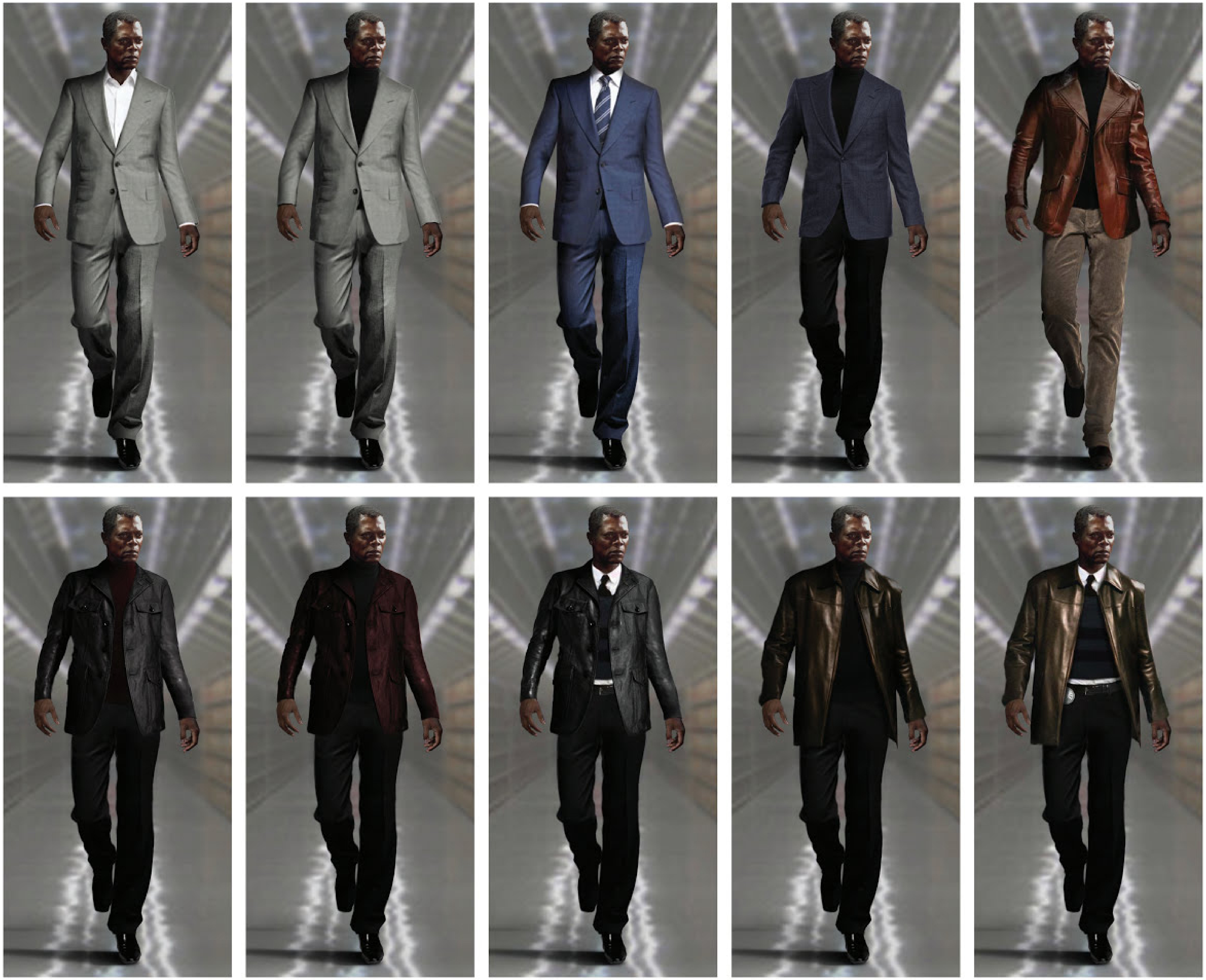
"There's an event that occurs and signifies the arrival of Captain Marvel back onto Earth, which thrusts him into a new adventure and leads him on the path to become the Nick Fury we know and have seen in all the other movies. But at this point he's never seen an alien. He doesn't think any of that stuff is real. And we get to see his first encounter with cosmic events and with supernatural, superhuman events."

Portraying Nick Fury provided an entirely new set of challenges for actor Samuel L. Jackson this time around. "I have to forget who Nick Fury is in the movies that I've done before because he hadn't formed those opinions yet," Jackson says. "And he's essentially a bureaucrat, or an alphabet badass in one of those government alphabet things. He's still a badass, but he takes orders. He listens to people who are above him. He wants to call in and tell them what's going on and not necessarily keep it to himself and see what path it's going down so he can make it his. And he's one of those people who did not believe in extraterrestrials until he actually meets one. So Nick Fury still has a light side that we don't see a lot of in those other movies. He has this weird, kind-of-funny, ordinary-person sense of humor."

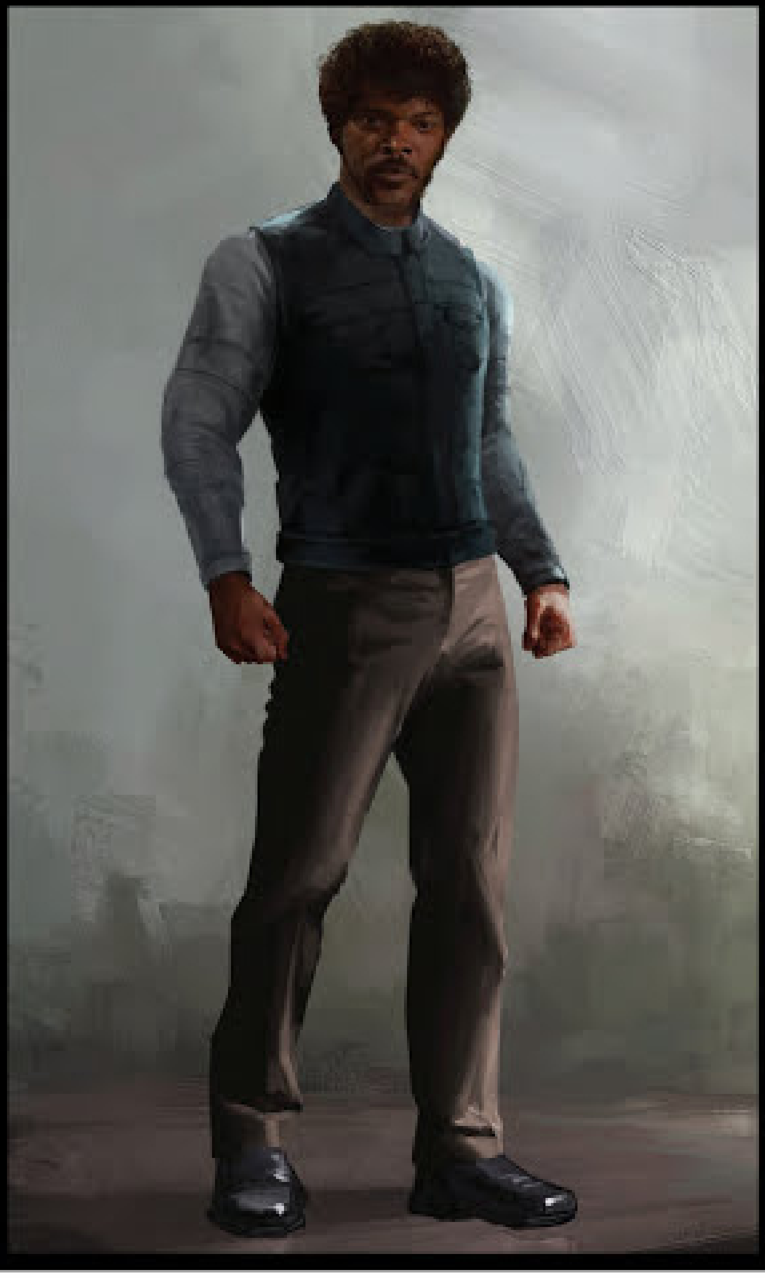
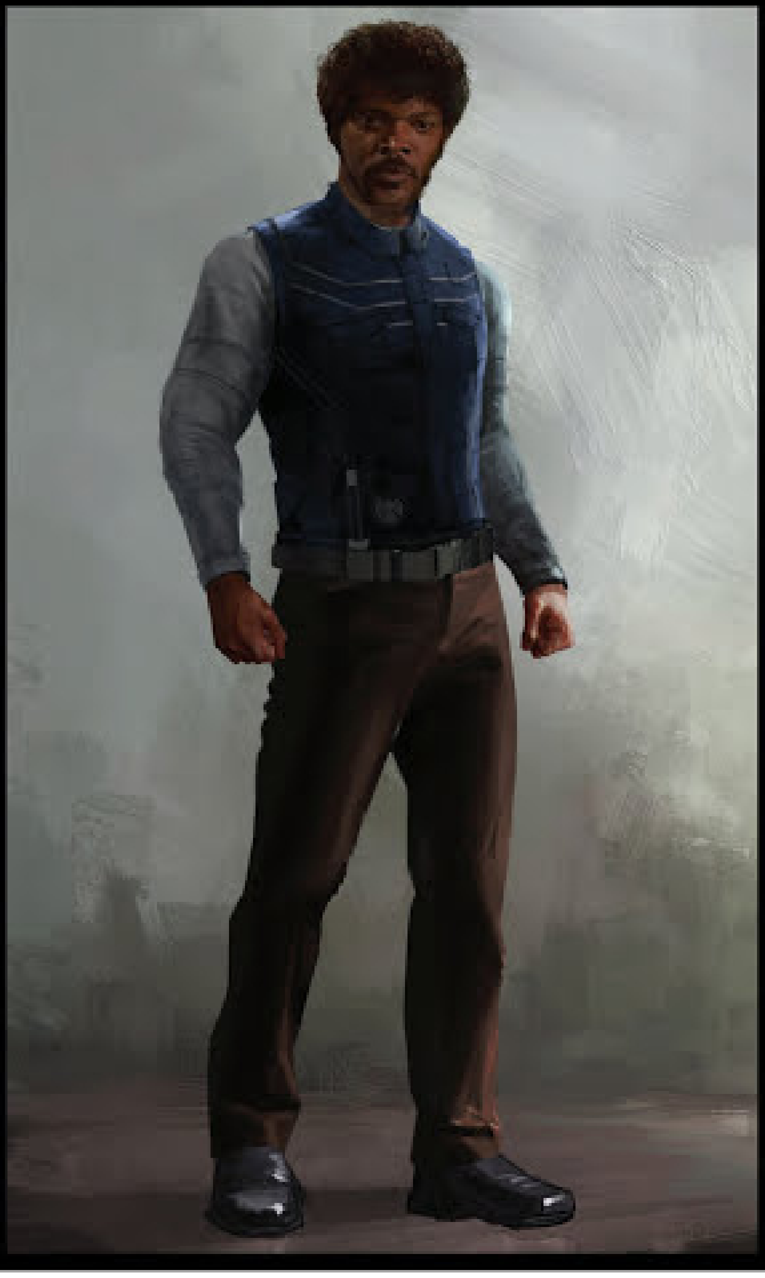
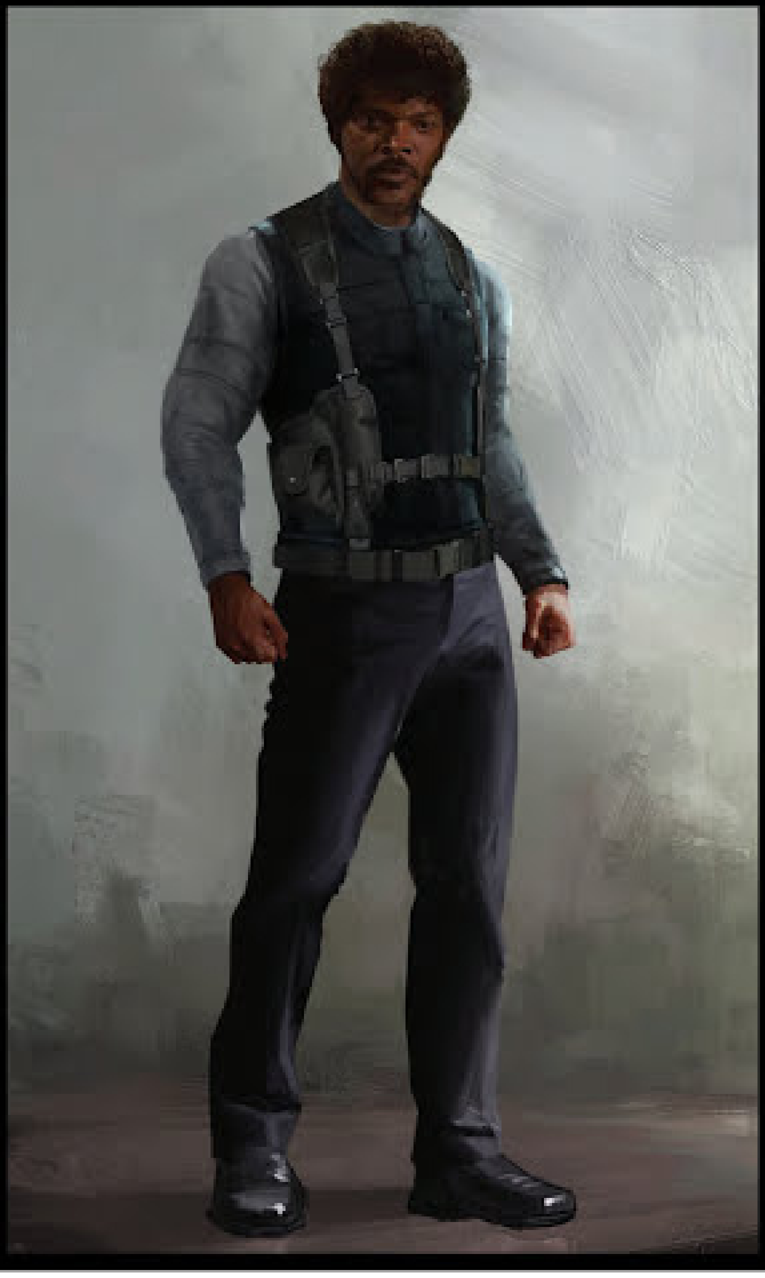
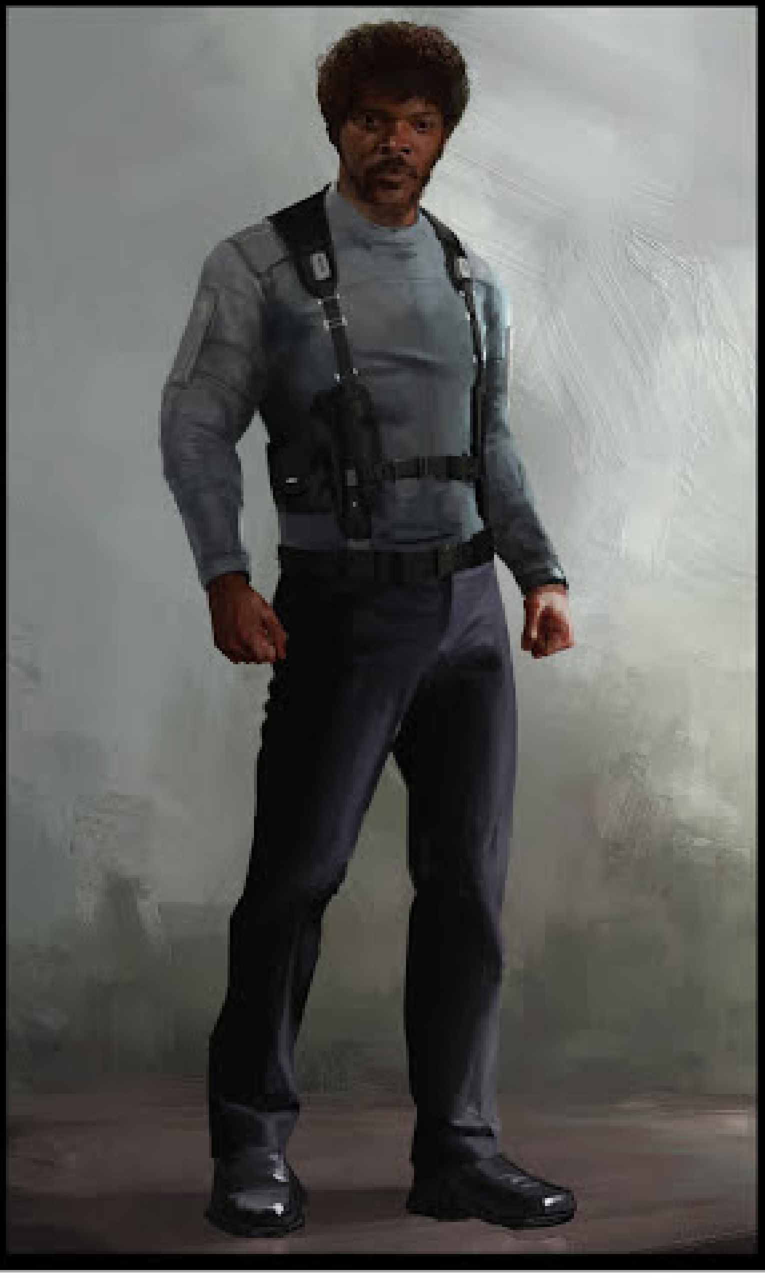
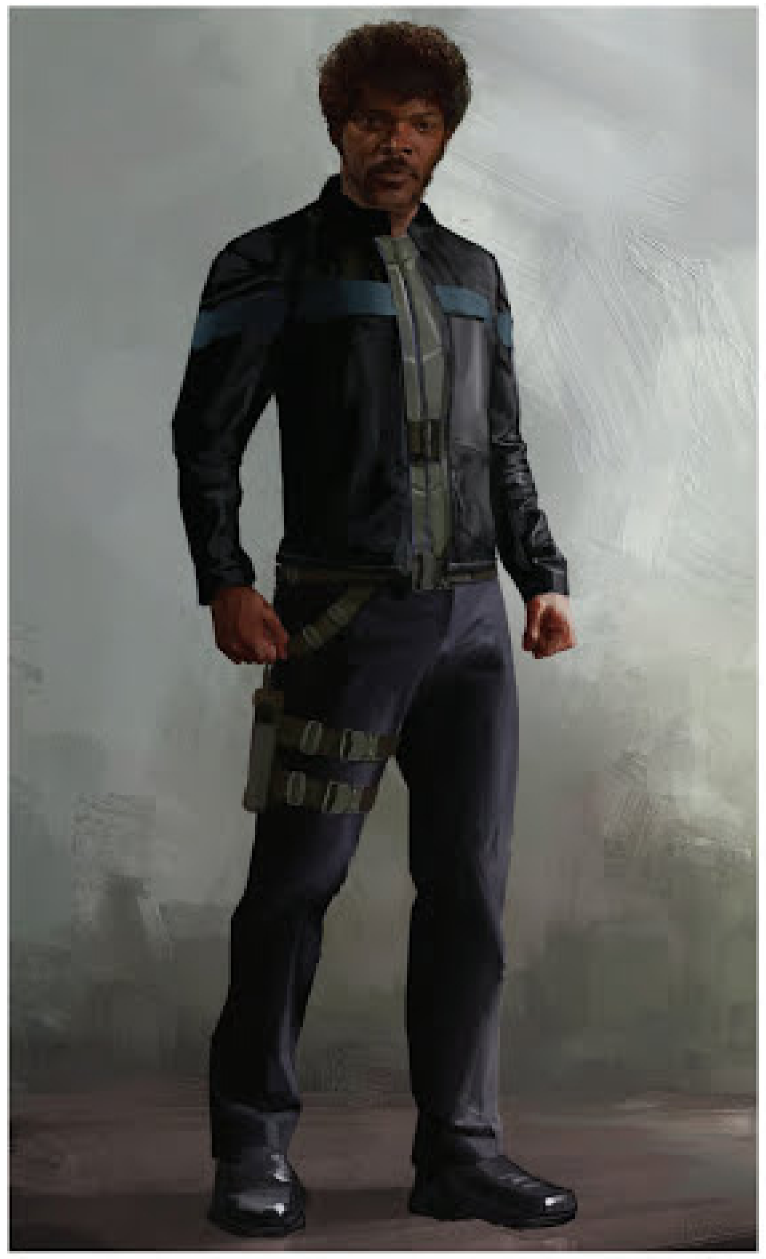
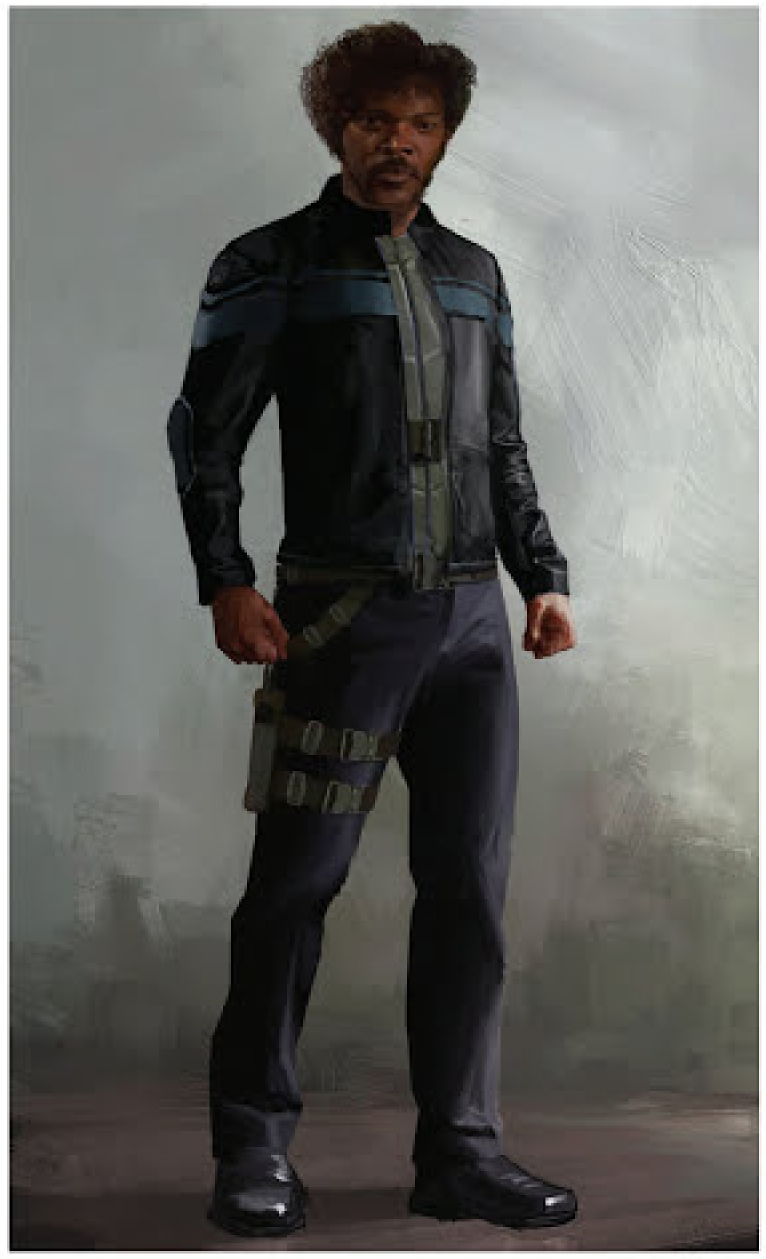
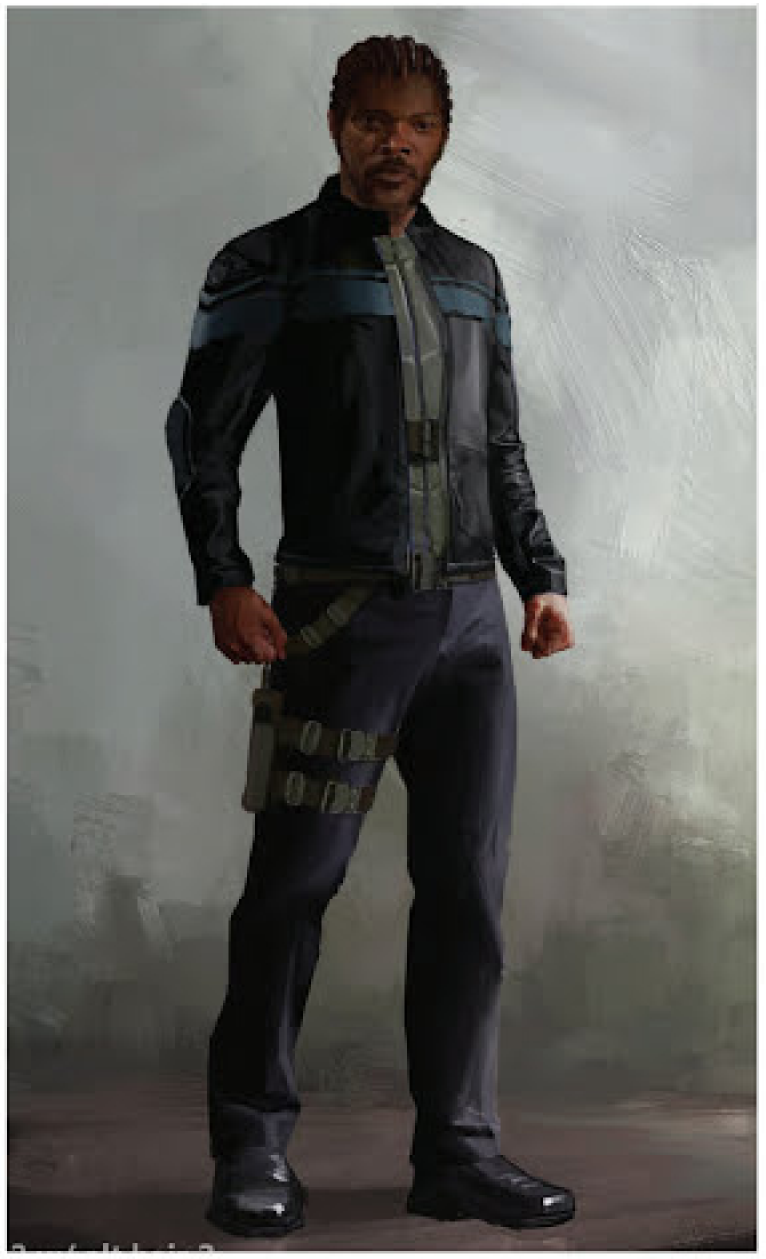
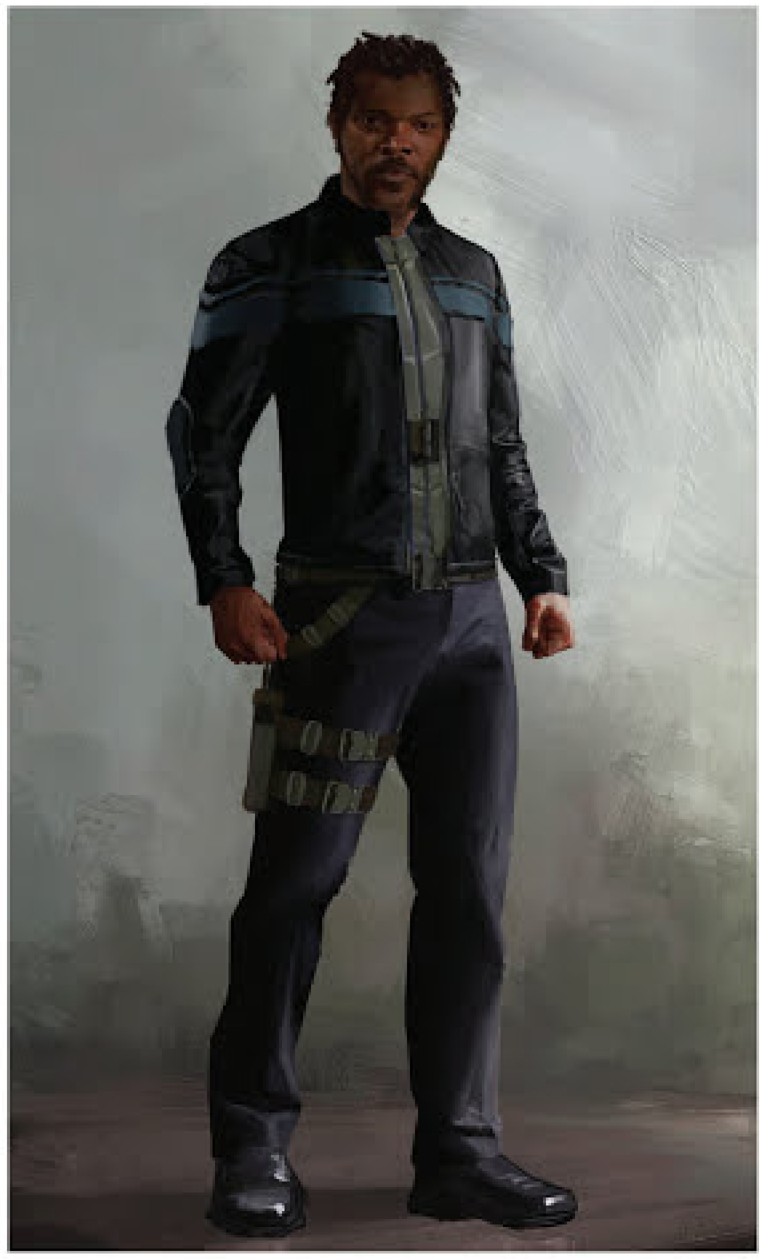
With *Captain Marvel* taking place more than a decade before *Iron Man*—Nick Fury's first onscreen appearance—CGI was used to de-age Jackson. "The movie's set in 1995, so we have to de-age any of the characters that we know from later on in movies and make them look younger," Visual Effects Supervisor Christopher Townsend says. "It's done on a frame-by-frame basis. It's artistry. And it's artists sitting at computers for months to finesse these looks, but not stepping on the performance, and that's really critical. If you pull the cheeks back or you lift the mouth in a particular way, then you can change the whole performance. Or if you open the eyes slightly too wide, then their reaction to something becomes very different than what they did on the day. So one of the things that we have to try to do at all times is maintain the performance that the actor brought on the day, because that's what the directors wanted. That's what the actor gave. That's what the editors have cut in. That's the performance. It's critical we nail that."



BOUTTE JR.



BOUTTE JR

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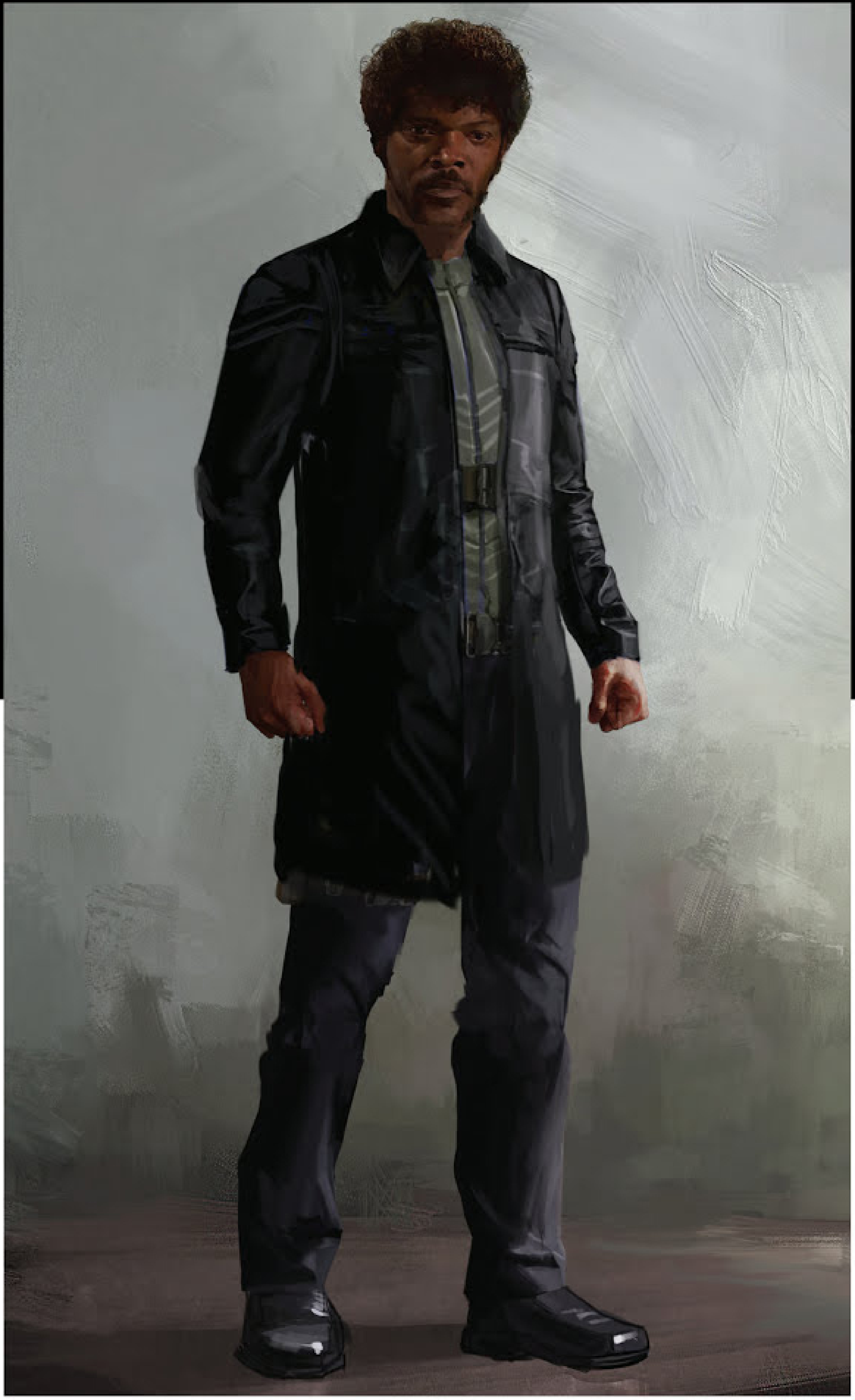
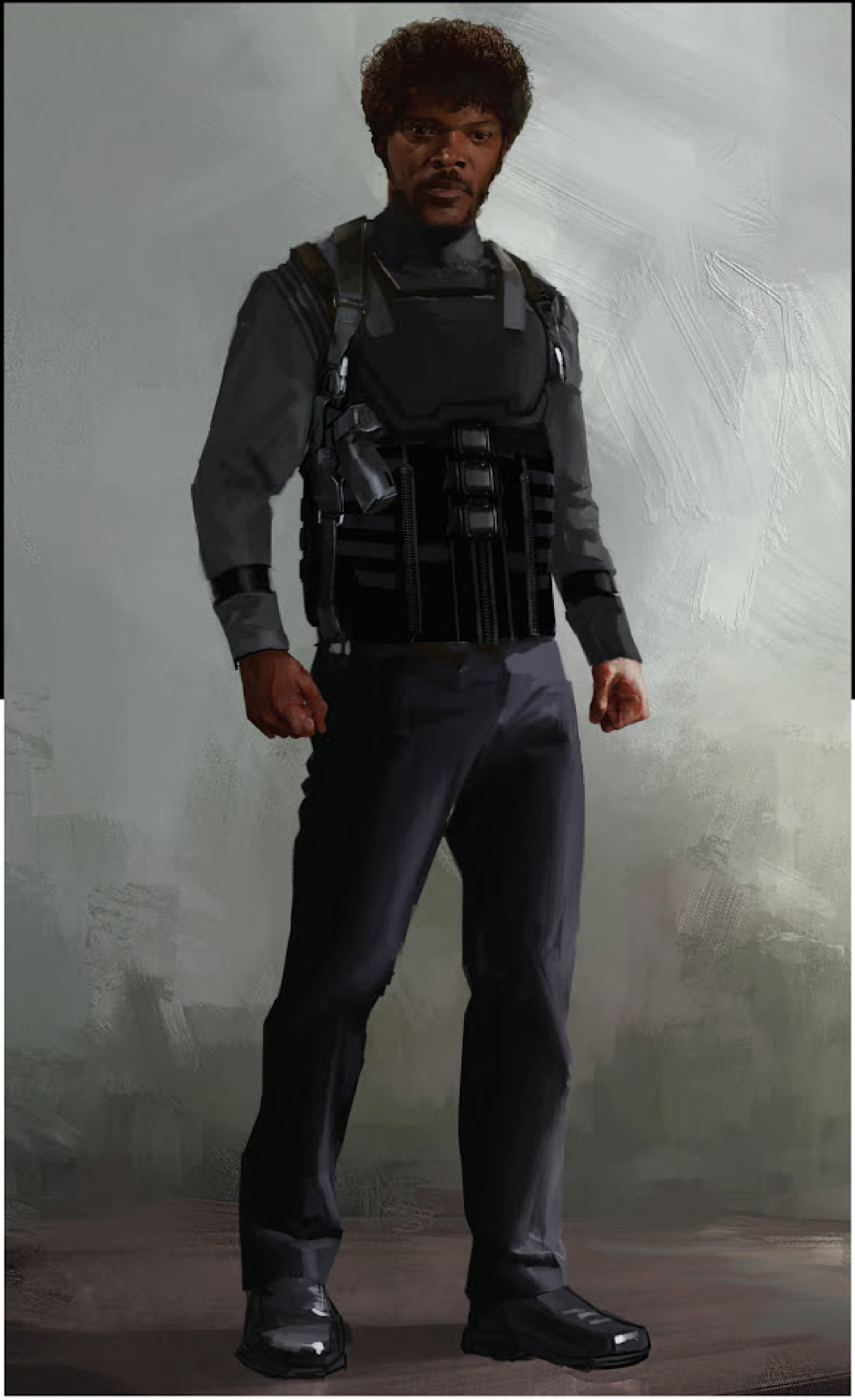
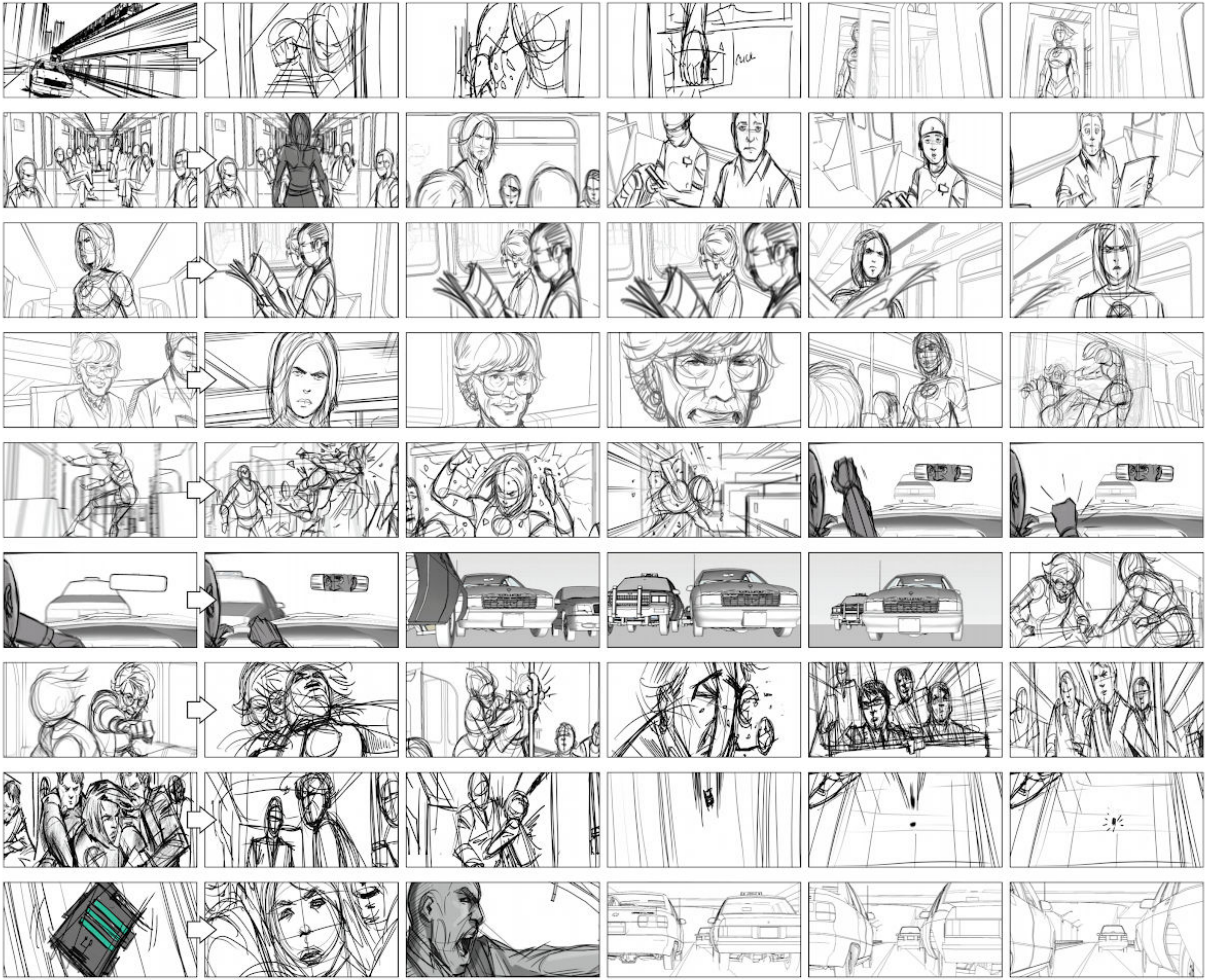


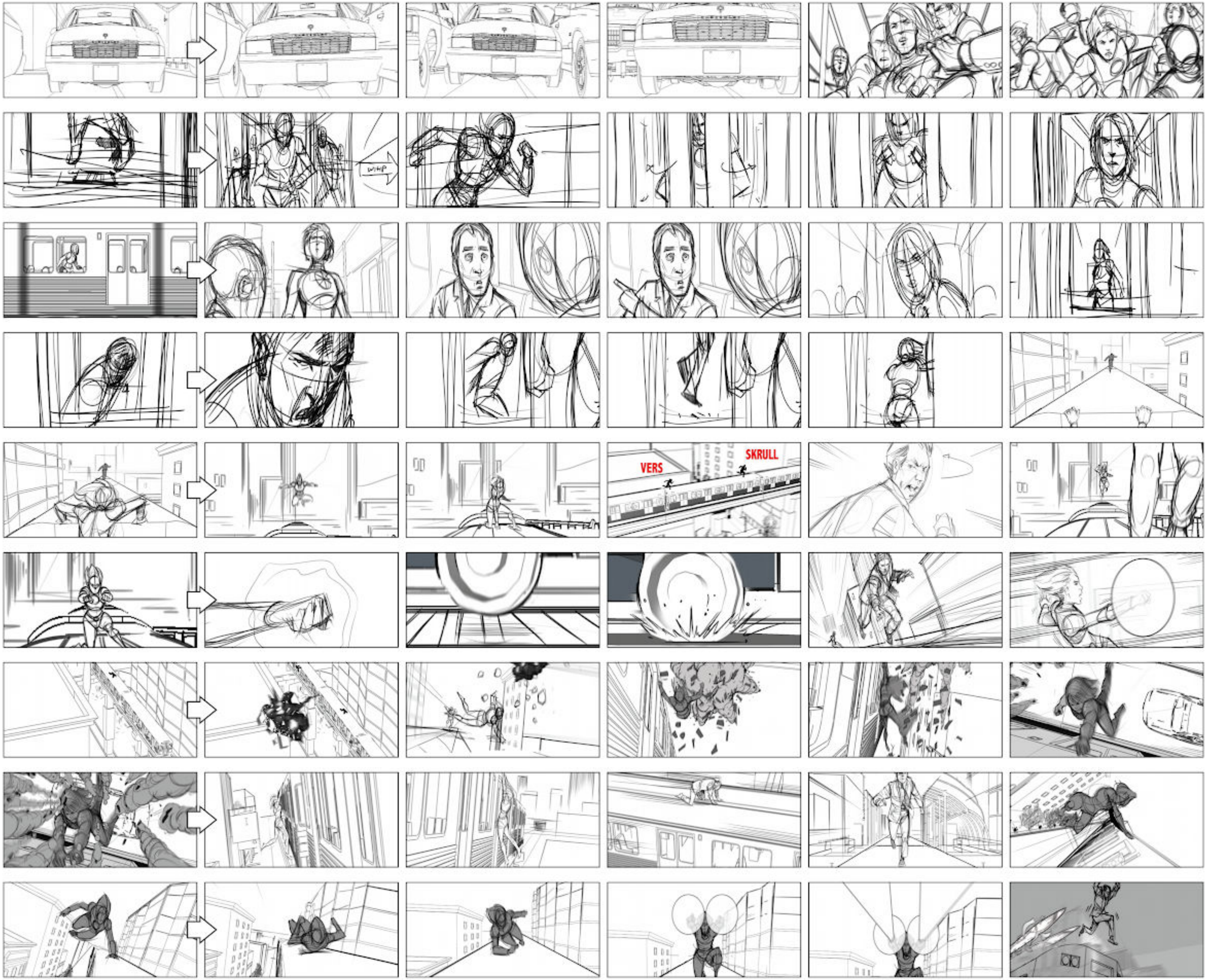


FUENTEBELLA

BACKWATER-PLANET



CAPTAIN MARVEL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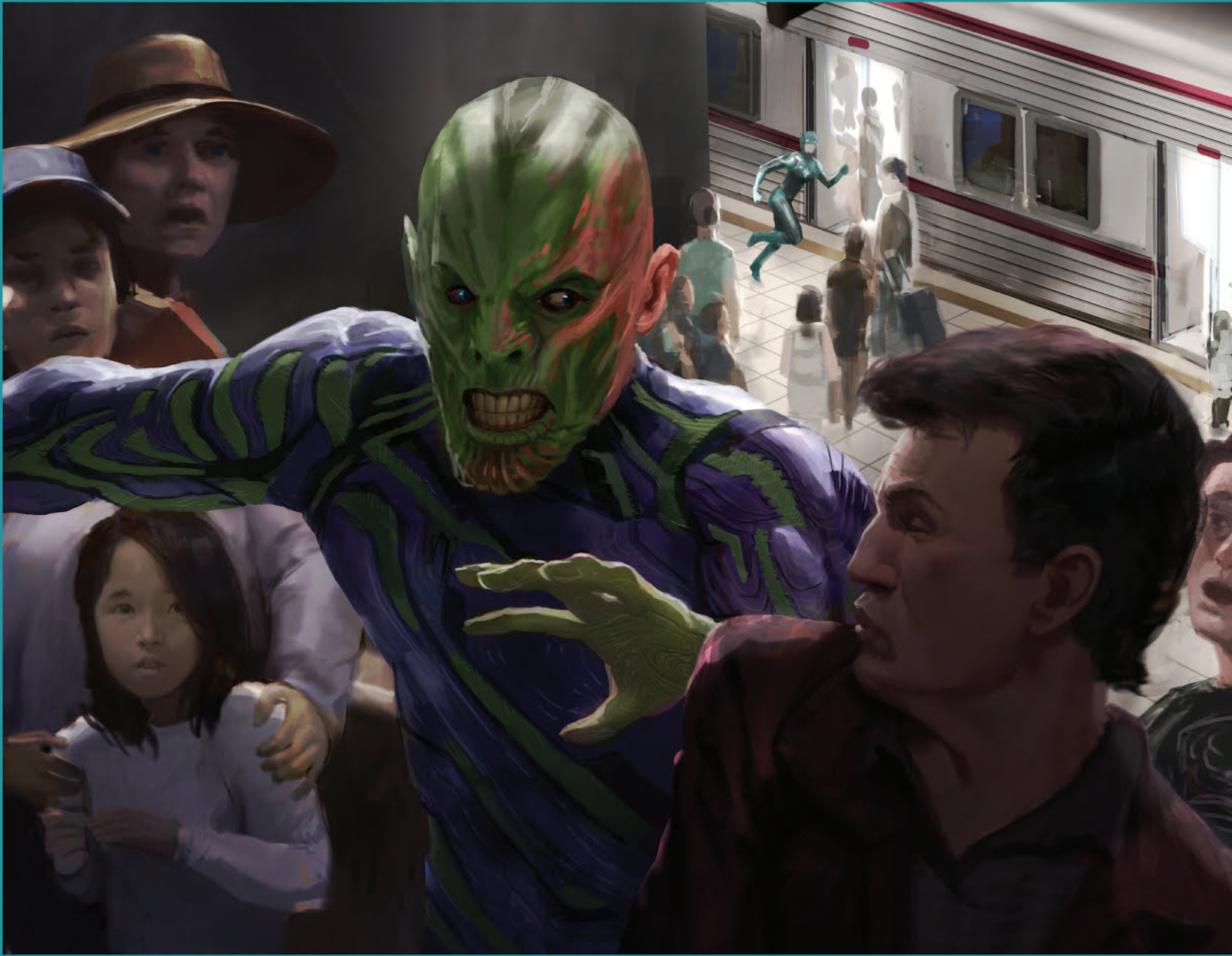
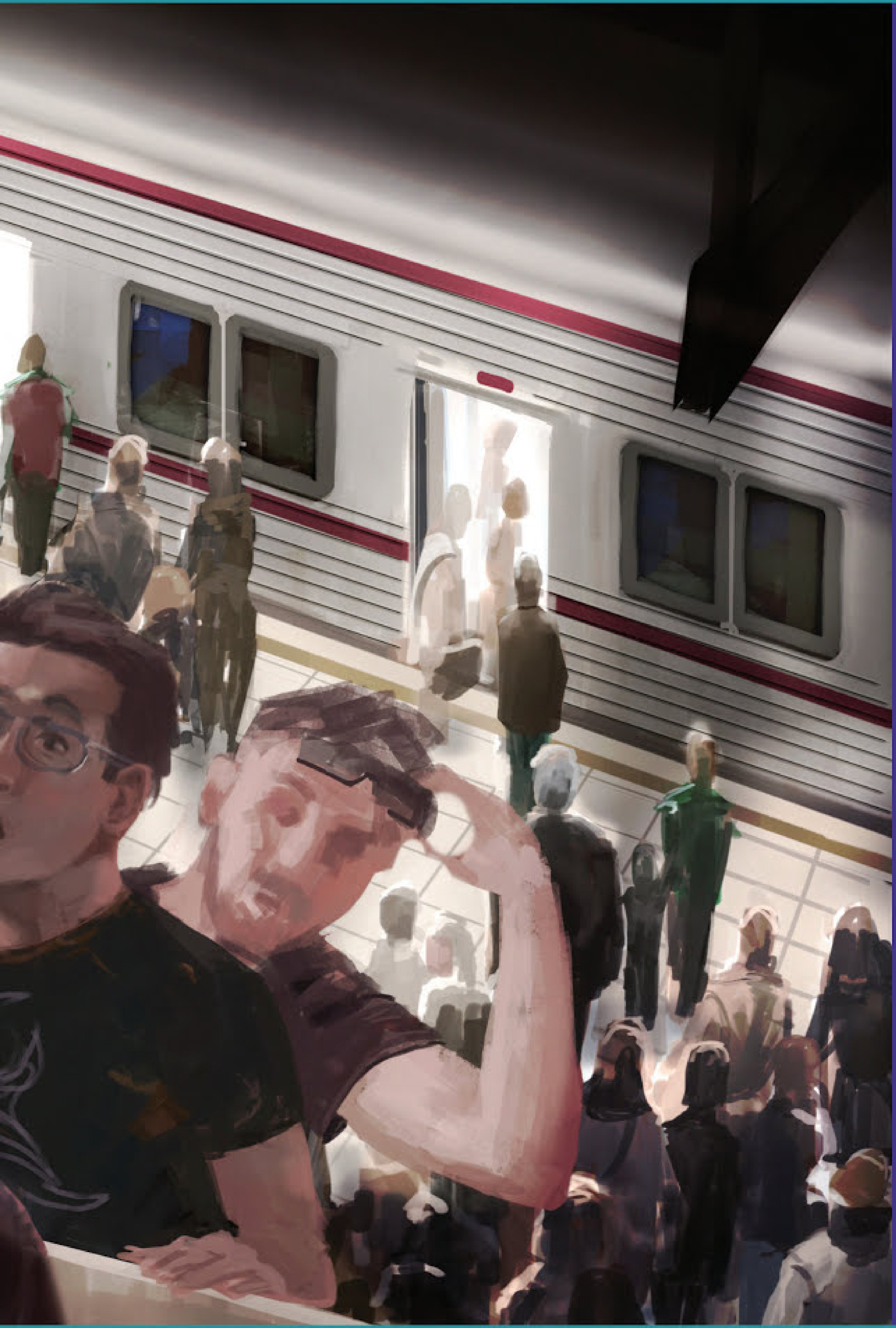
BACKWATER PLANET

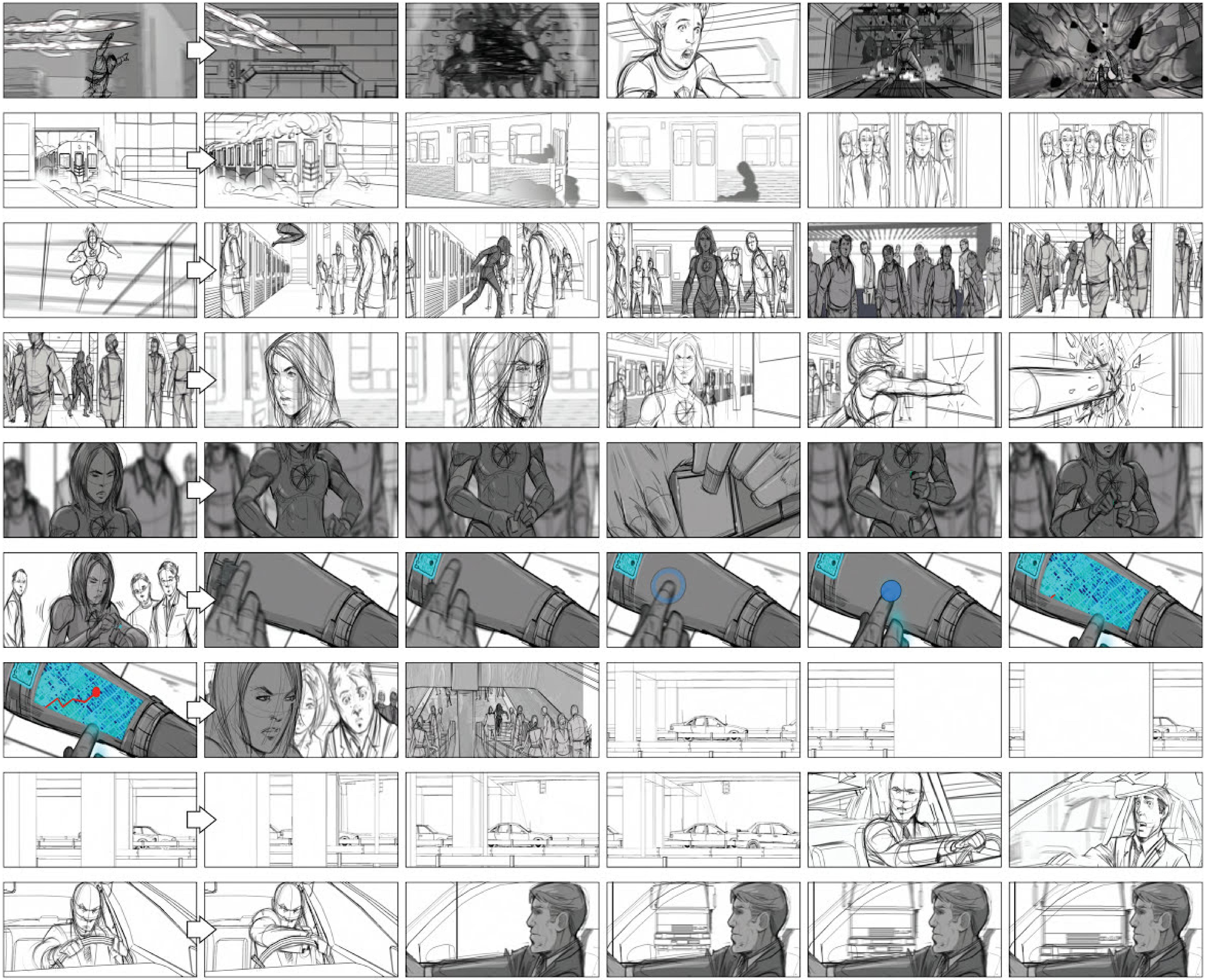


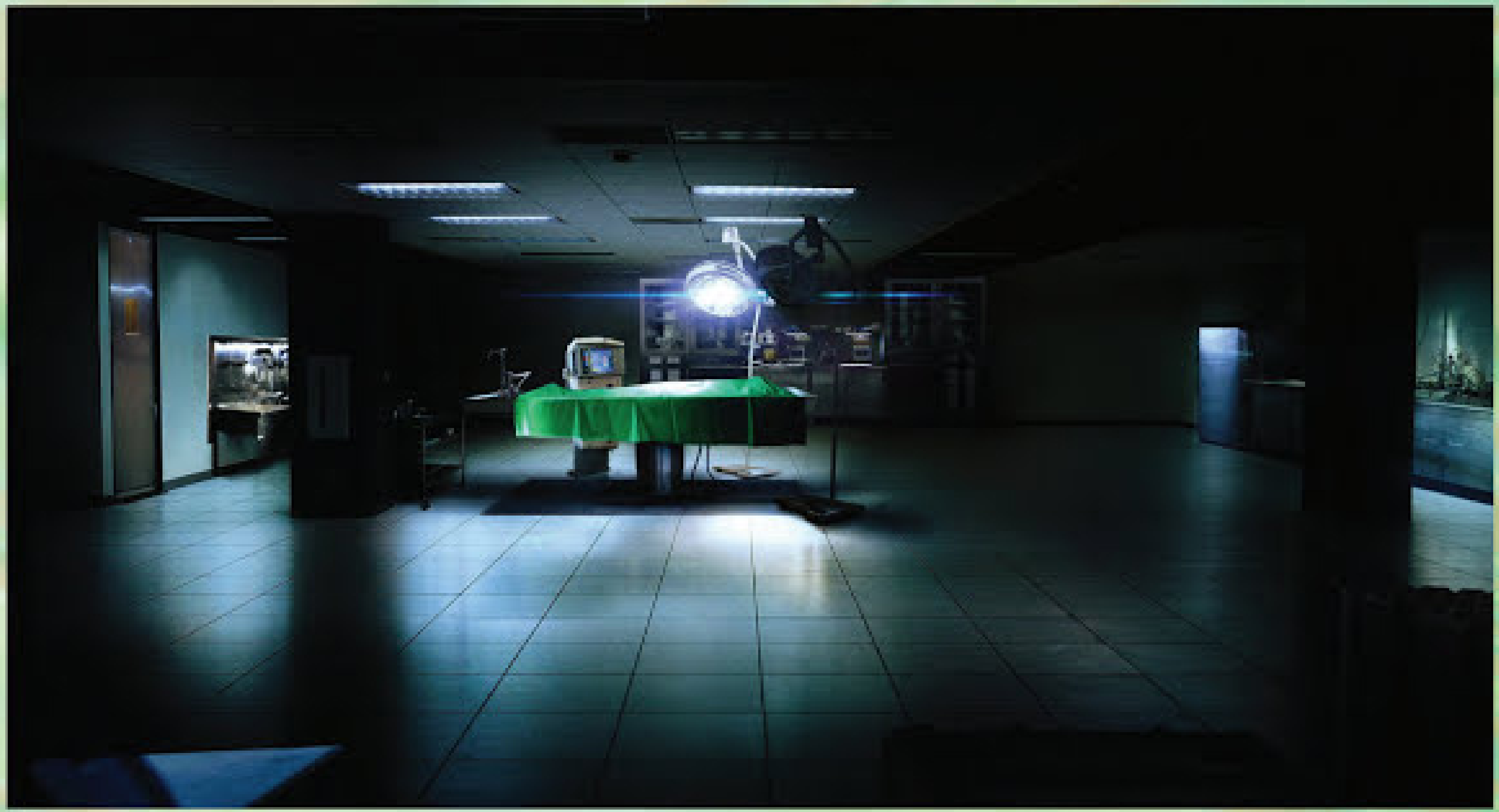


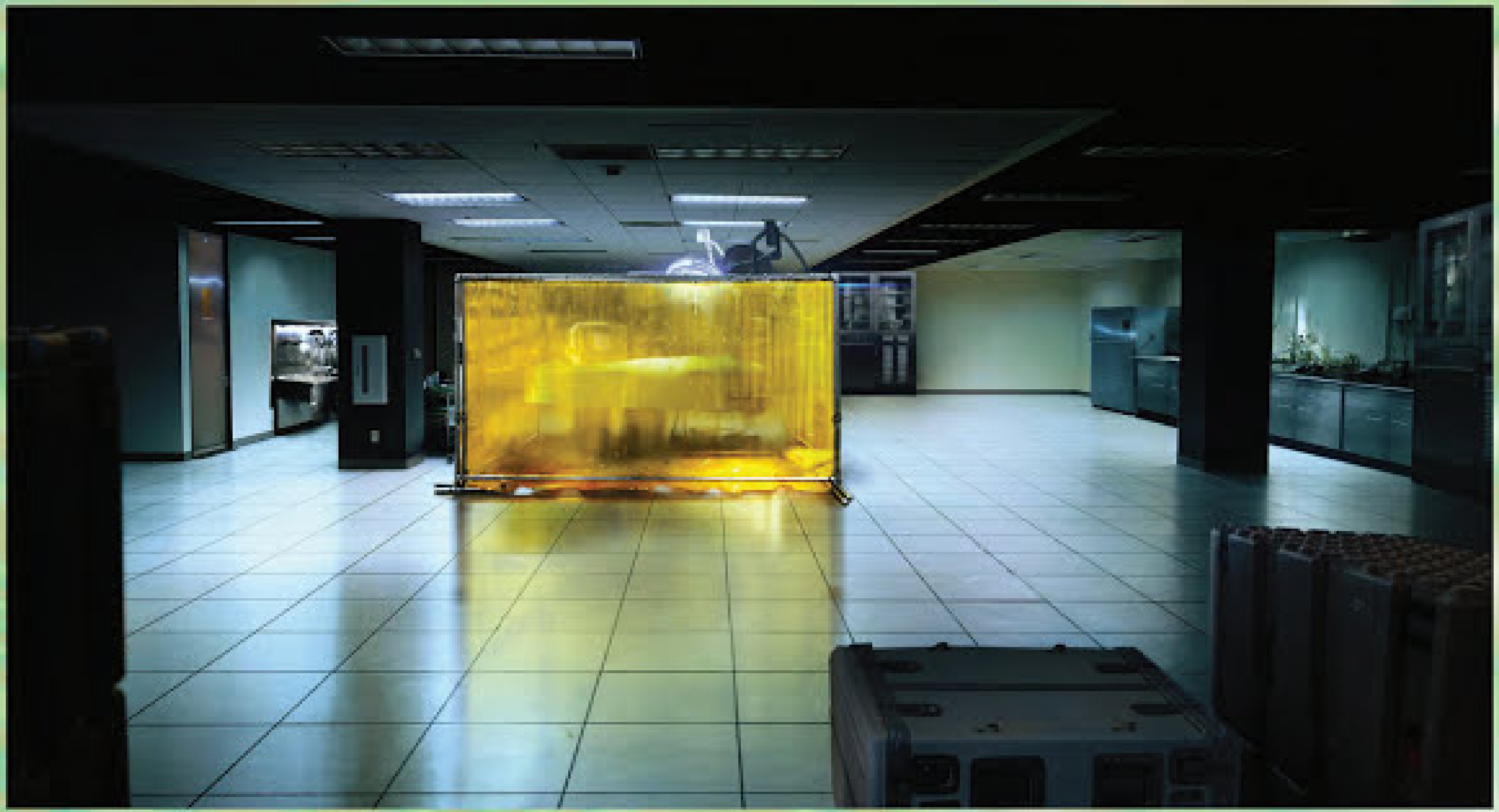
Once on Earth, it doesn't take long for the Skrulls to locate Vers. After a failed attempt to strike her down, the Skrull assailant runs away. Afraid to lose sight of her would-be assassin, the Kree warrior starts to pursue on foot. The chase leads Vers to a Los Angeles Metro platform and eventually onto one of the rail cars. Fury, unable to follow Vers, keeps a close watch on the action from his car.

"We tried to be as accurate as we could to the train lines running at that time in LA," Production Designer Andy Nicholson says. "We had to get the right type of train for the line it's on and also make sure the interior of the train matched what was current. We had to change all the posters and displays and vending-machine stuff at the station, and make changes to the ticketing machines. We had to make sure we still made all of that stuff work, which was tricky because a lot of the trains have been decommissioned since then and we were lucky to find some that hadn't been. Also, because of the sequence, we had to add false walls and work on an old, retired train in terms of cutting holes in the ceiling and stuff for the sequence where Vers escapes between the two carriages and jumps on the roof."

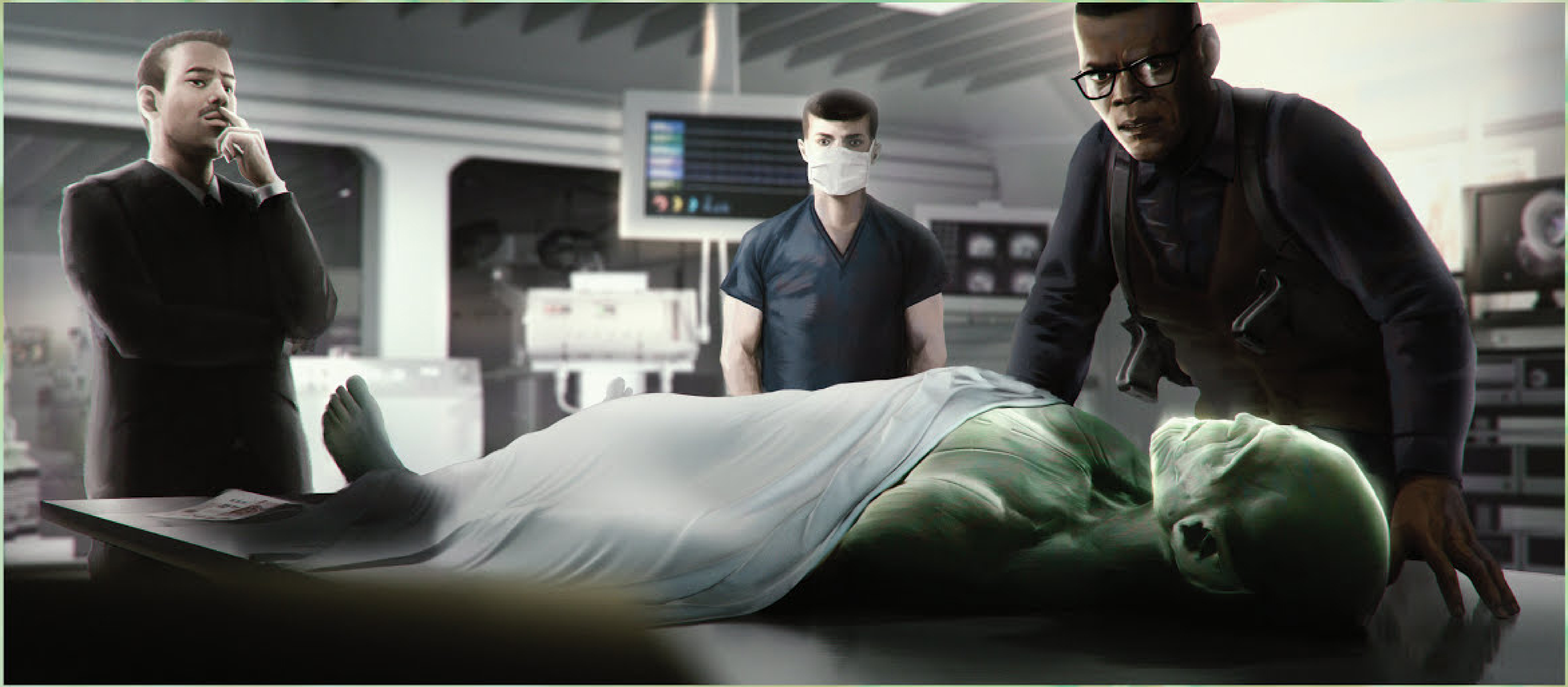
◀ **FRANCISCO**



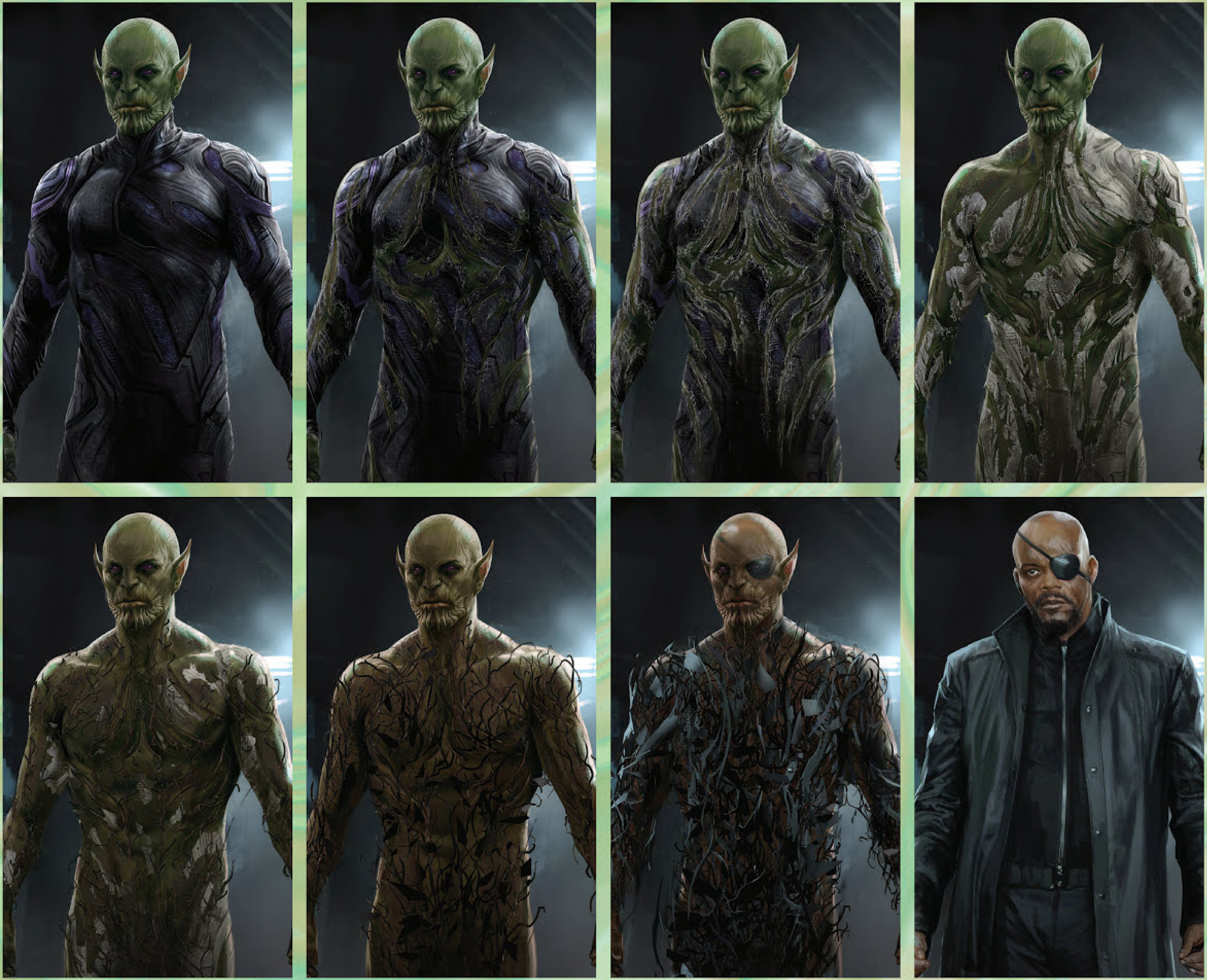




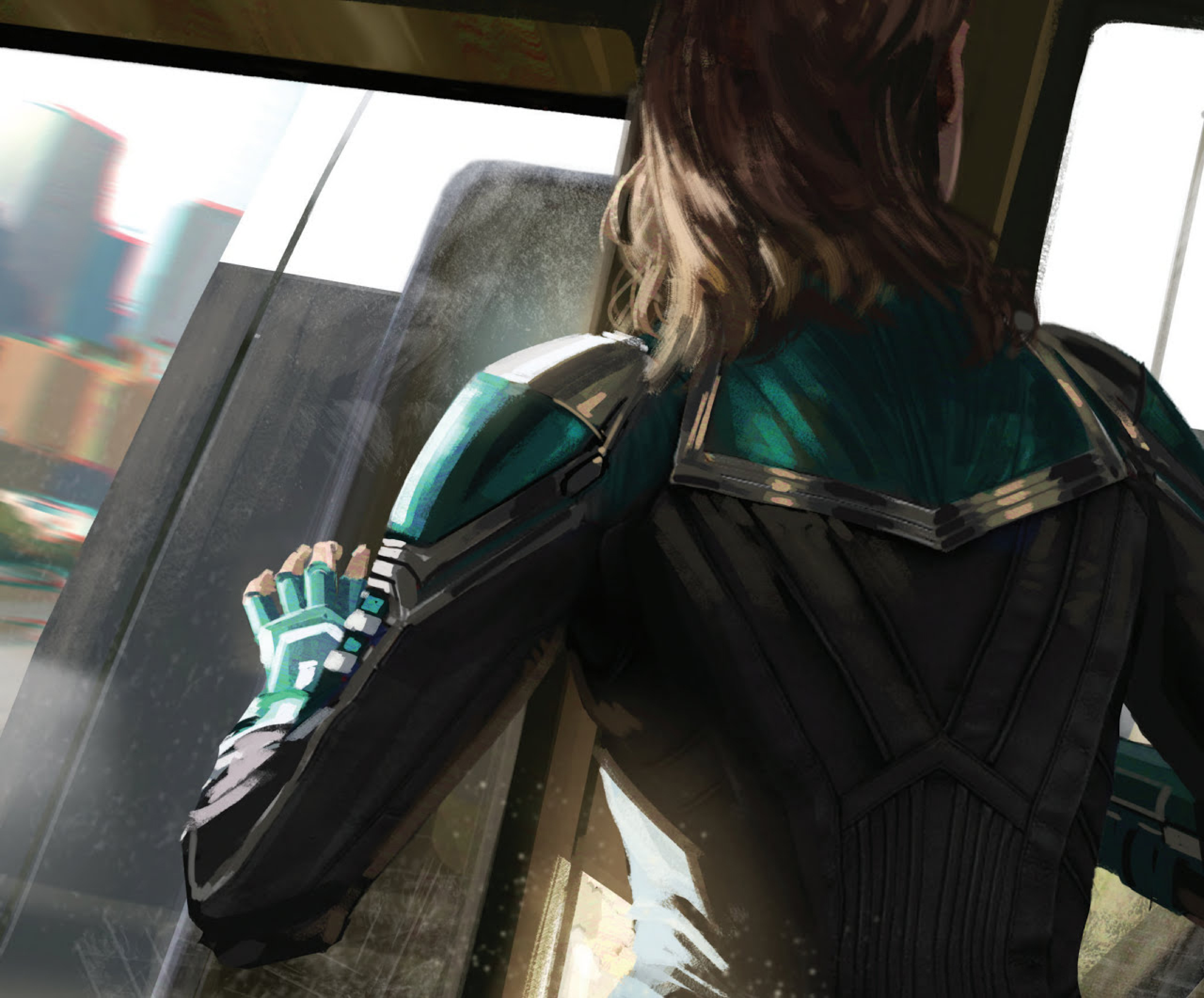
During the car chase, Fury finds himself face-to-face with a Skrull. When a sudden accident kills the alien, Fury takes the Skrull back to his office to examine it further. "The Skrull autopsy took place at S.H.I.E.L.D.," Nicholson says. "The idea was that S.H.I.E.L.D.'s not quite as established. It's not nearly the thing that audiences are familiar with. We had to make it more of a fledgling government organization that had a semisecret office in a very nondescript building with a big bunch of corridors with doors, but you couldn't see what was going on behind any of them. We decided to go with an appropriated autopsy space. The idea was that they didn't perform alien autopsies every day, so they just brought a bunch of stuff that they had in an autopsy room used for solving other sorts of criminal cases, or for human autopsies, into this big empty space with the Skrull."

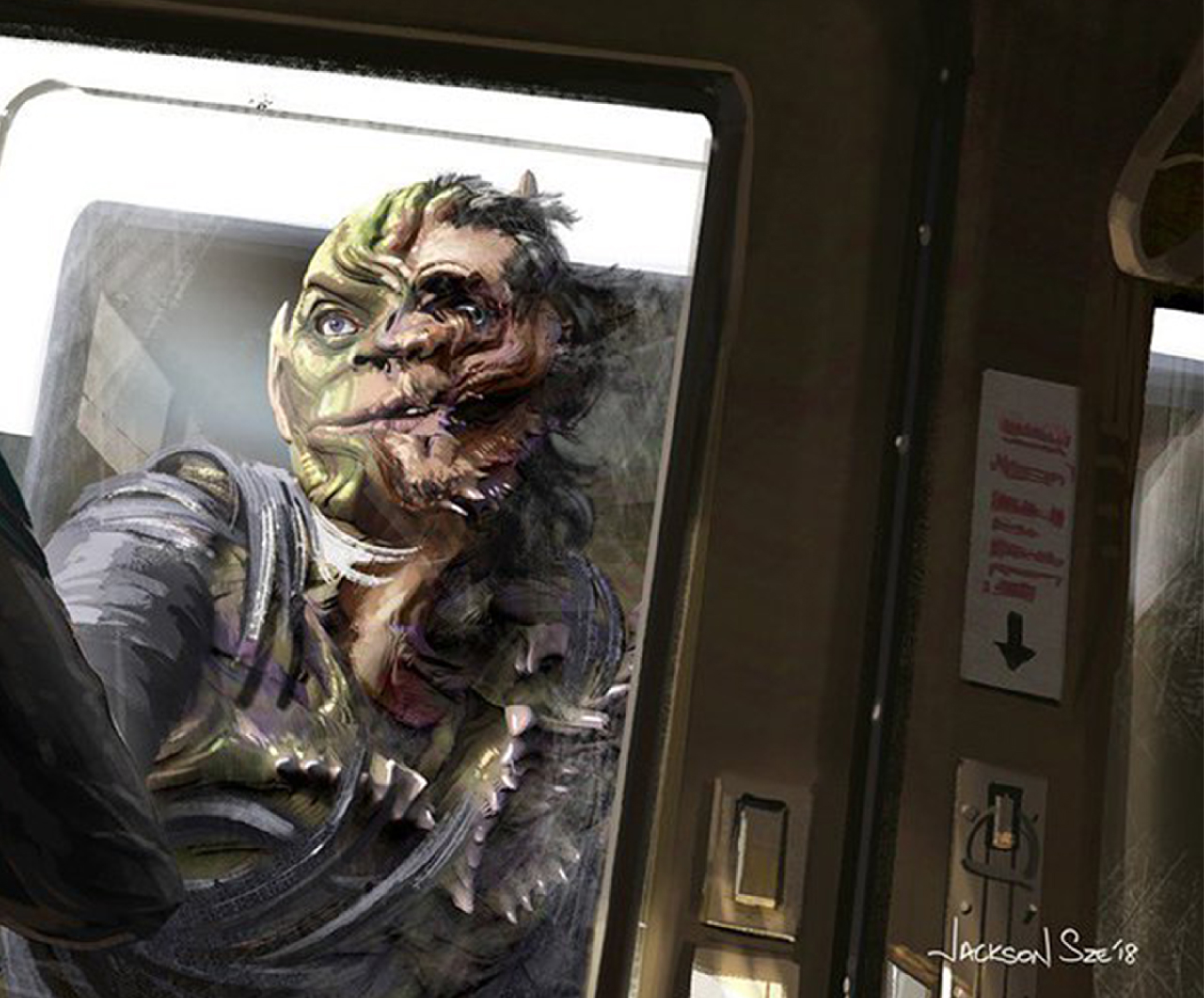


TOP **PETRAUSKAS**; BOTTOM **SCHIBLE** ▲



■ **BRICLOT**

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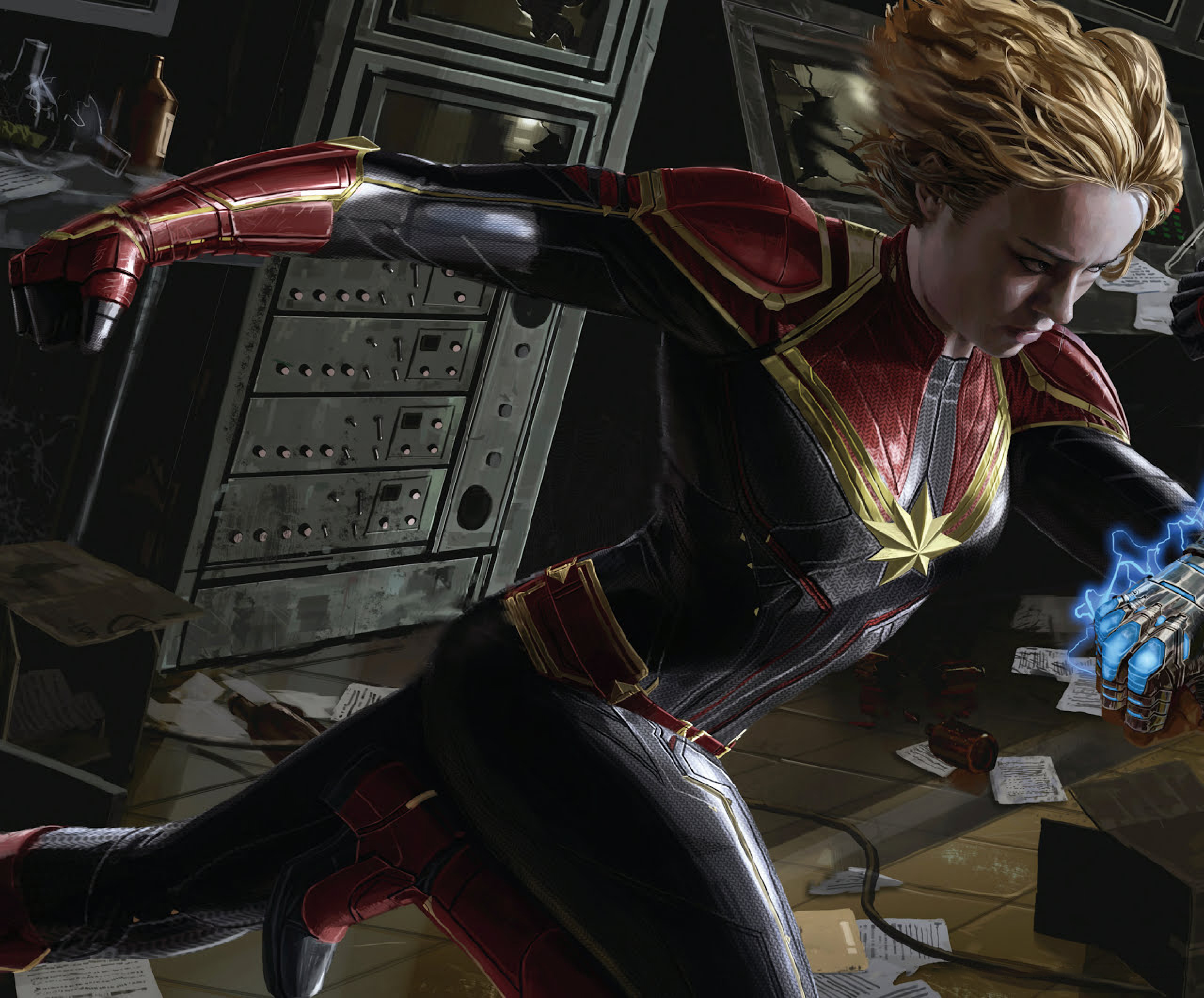

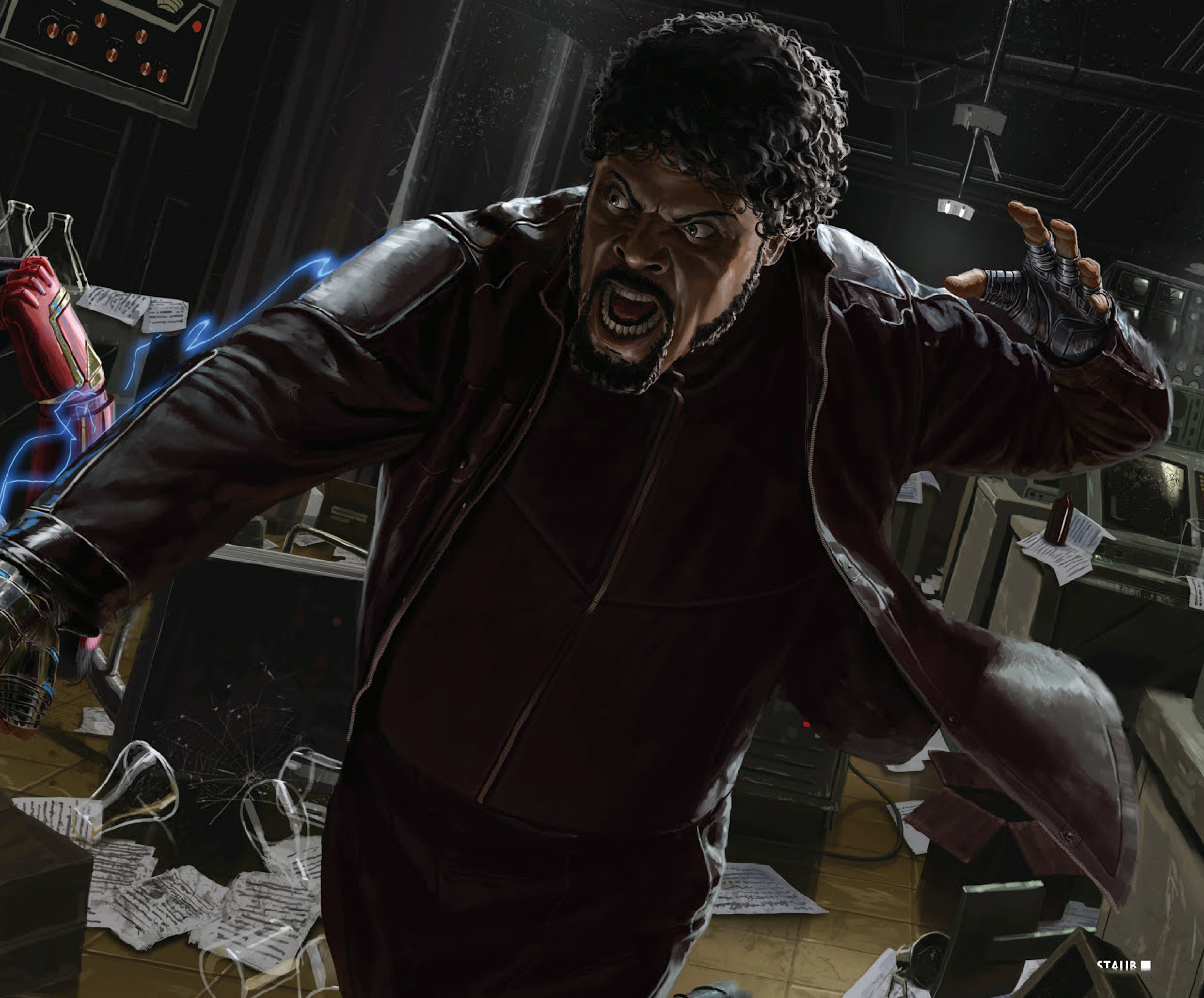
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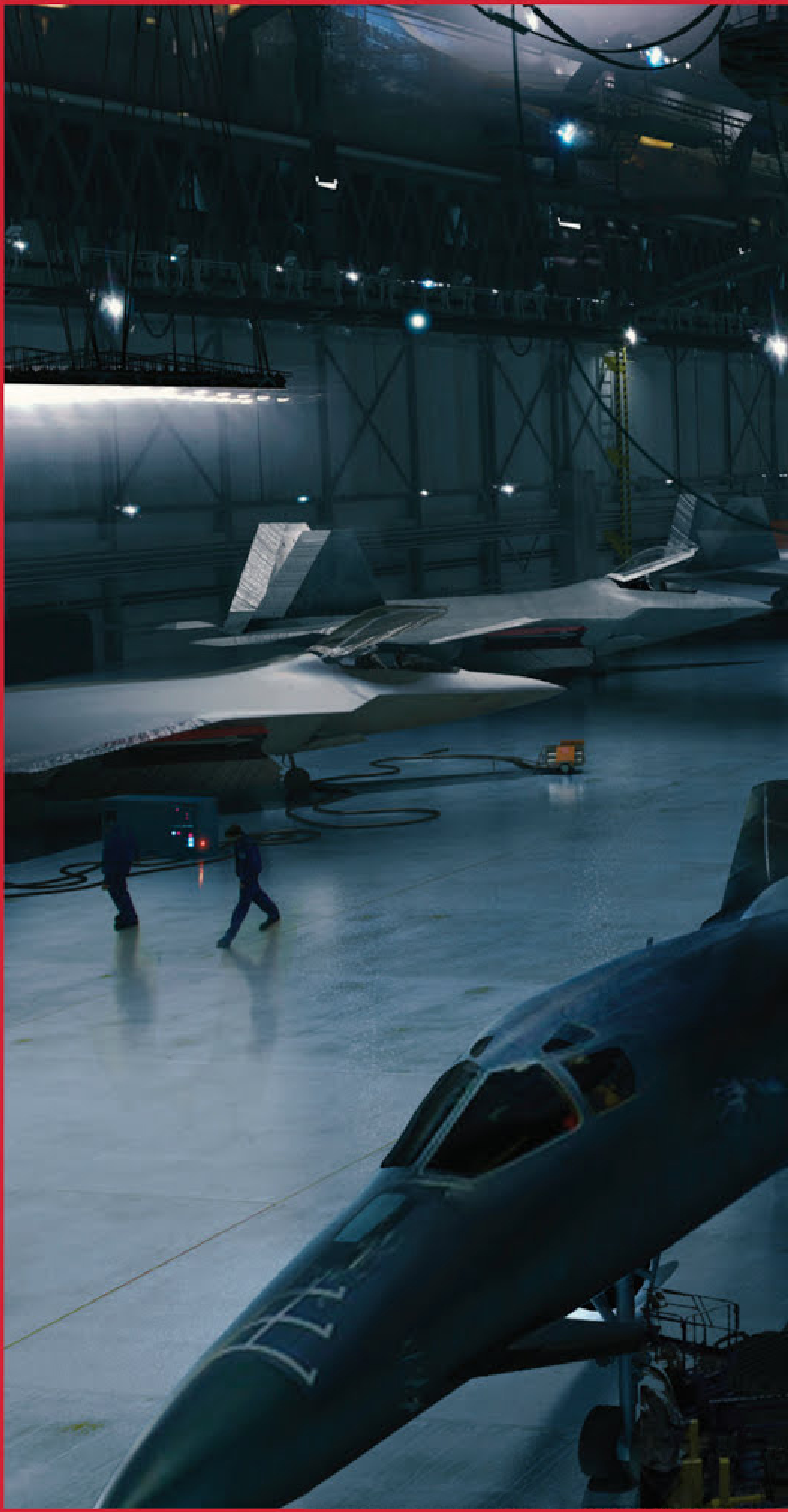
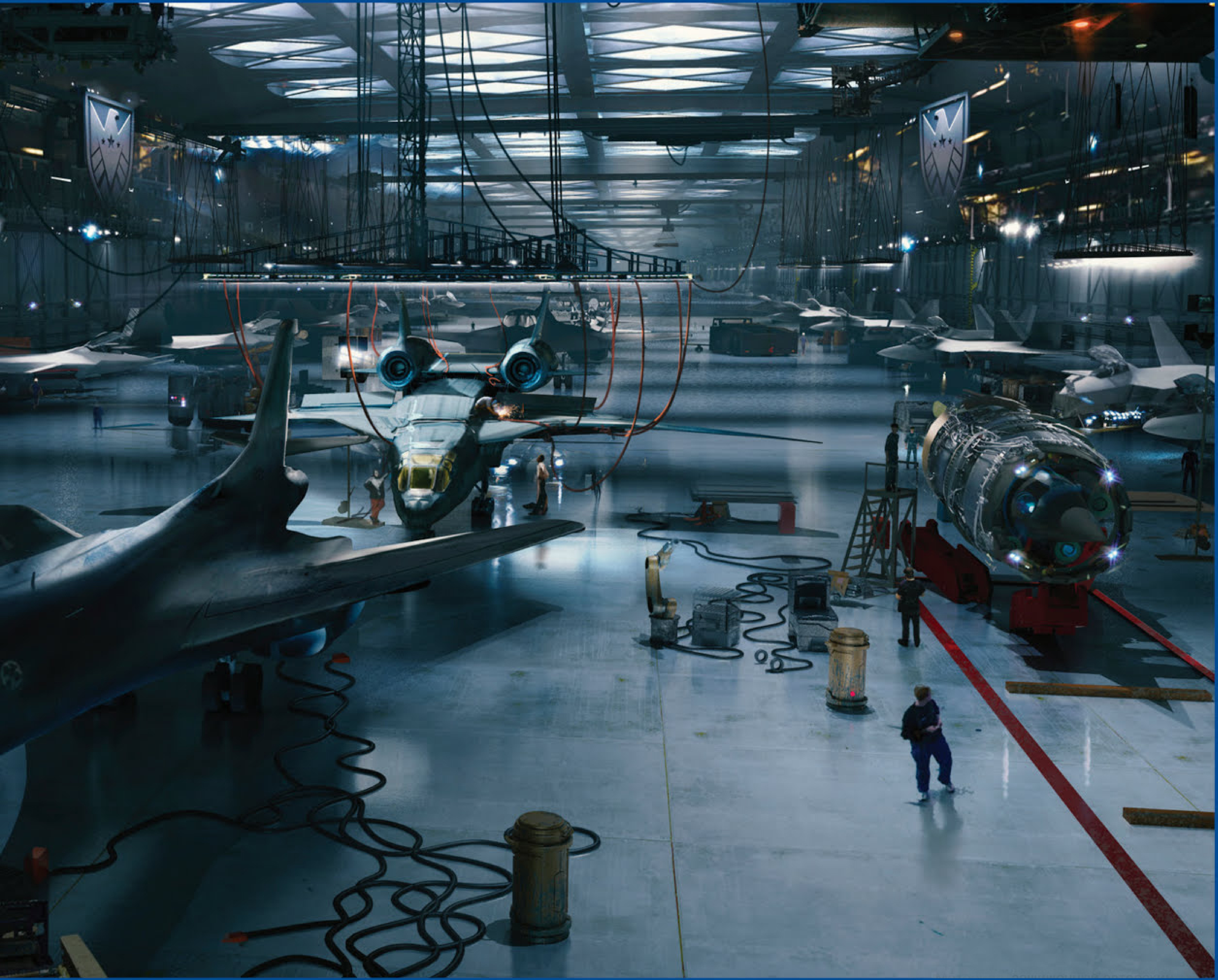
PROJECT PEGASUS

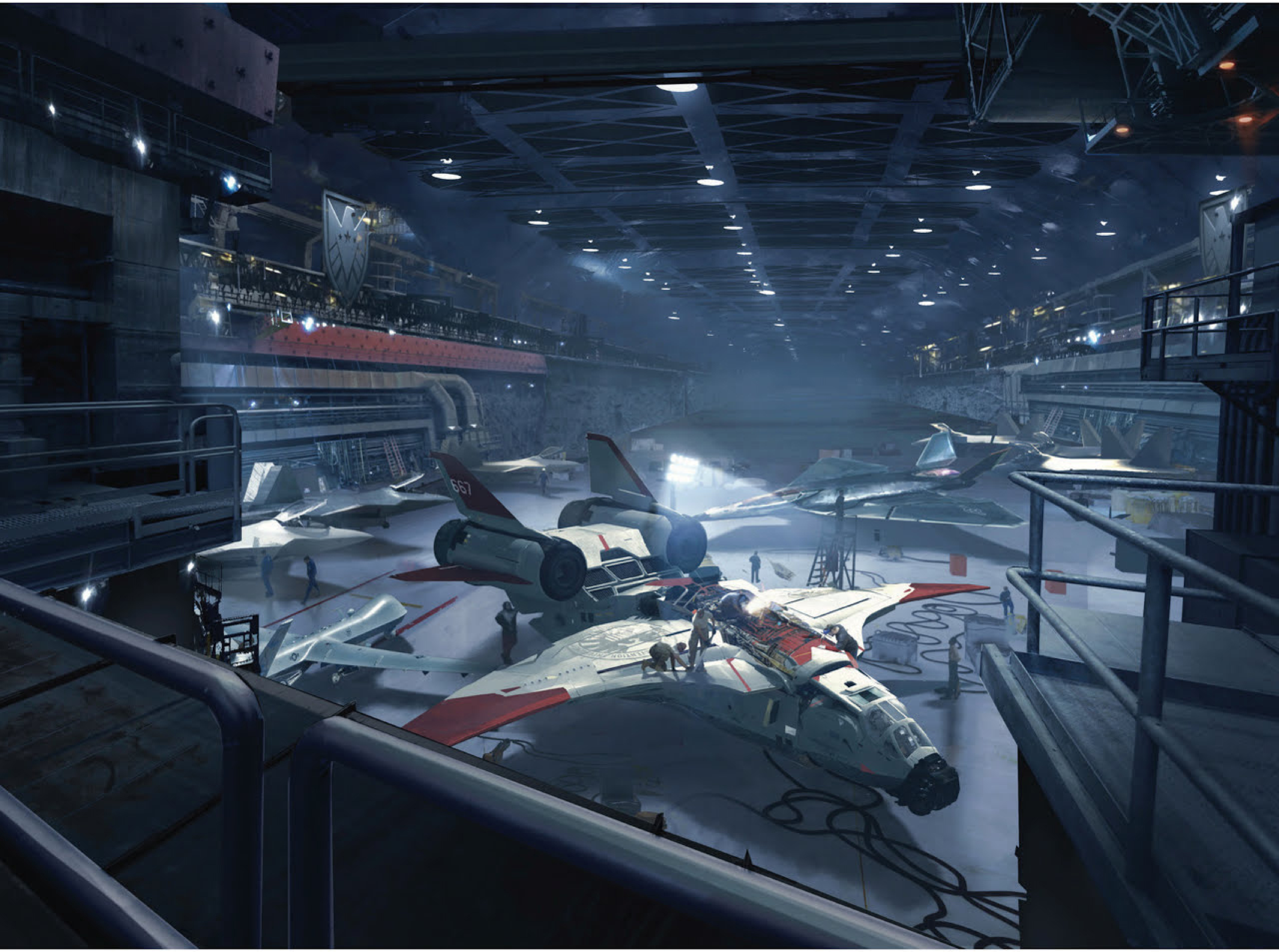
Visions flash in Vers' head—images seen from her time in the mindfracker. From those small glimpses, she begins to unravel the mystery of why the Skrulls followed her to this strange planet, as well as her previous connection to it. "The Skrulls land on Earth, and they're after something, and part of the journey and the mystery of the movie is Carol Danvers trying to figure out what it is they're after and getting it before they do," Co-Director Anna Boden says. "And that kind of leads the journey of the movie, but it also leads her back to her past as a human, because she starts the movie thinking that she's a Kree warrior and not knowing her past that got her there. And over the course of the film as she's tracking the Skrulls on Earth she realizes that, in fact, she's human. And she has this rich human past."

That search leads Carol to Project PEGASUS—a top-secret facility with ties to the Air Force. "Anna [Boden] and Ryan [Fleck] were very keen on the fact that PEGASUS should be underground in a huge hangar early on," Production Designer Andy Nicholson says. "I was anxious for it not to be the same kind of hangar that the Red Skull has in *Captain America: The First Avenger*, and so we made it more structural inside and just tried to make it as different from that as possible so it wasn't repeated—which is why we introduced structure into the ceiling rather than just having rocks in it. We also had to try to make it work with the location we were building in Fresno and also the hangar interior that we were shooting on at Edwards Air Force Base. So it was kind of a natural amalgam that extended in visual effects to give you an idea of the scope of the PEGASUS operation that they've got period planes, and of course most importantly the precursor to the Quinjet."

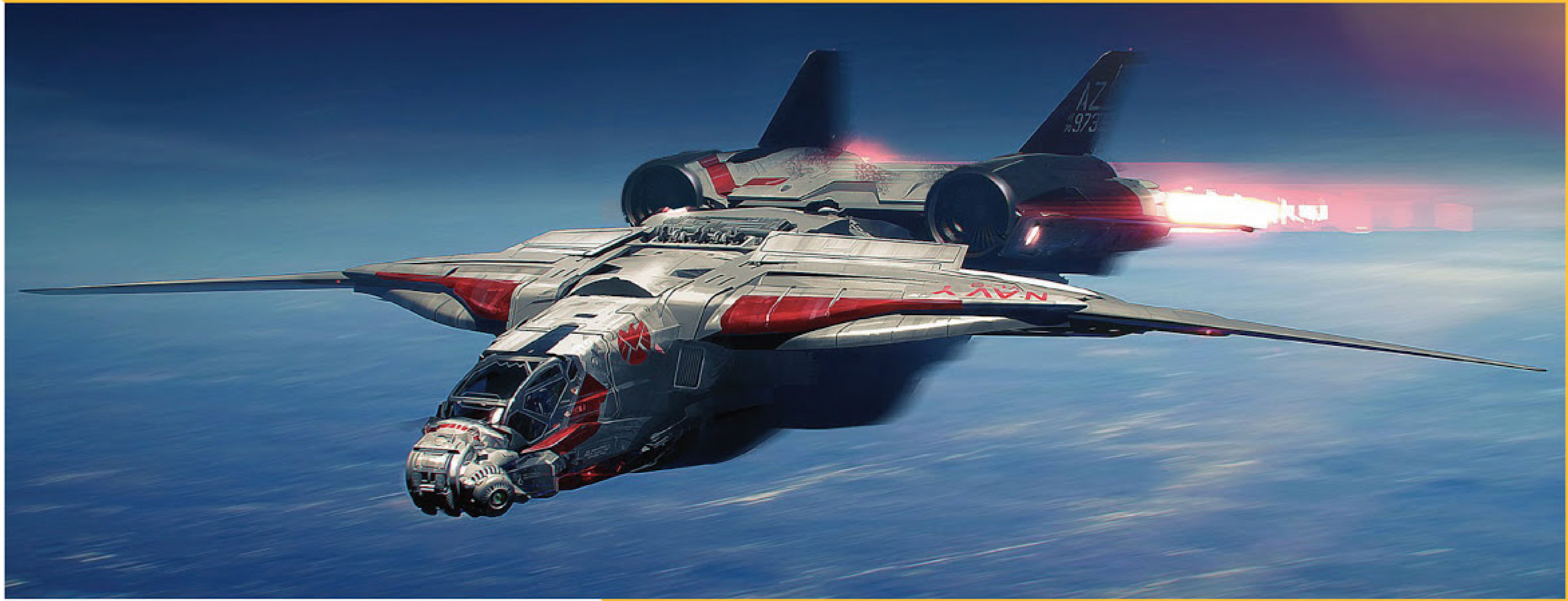
PETRAUSKAS ▶

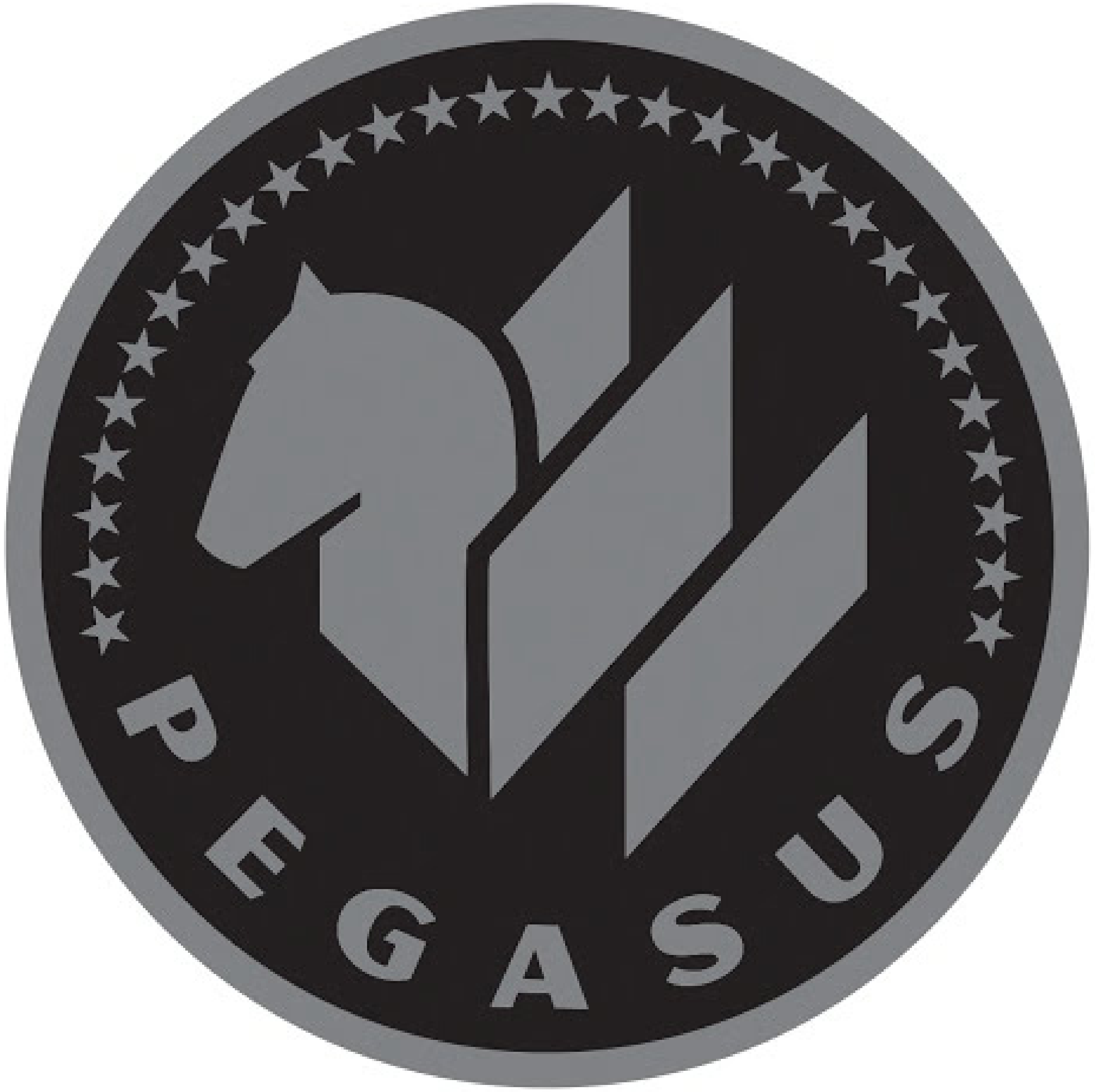






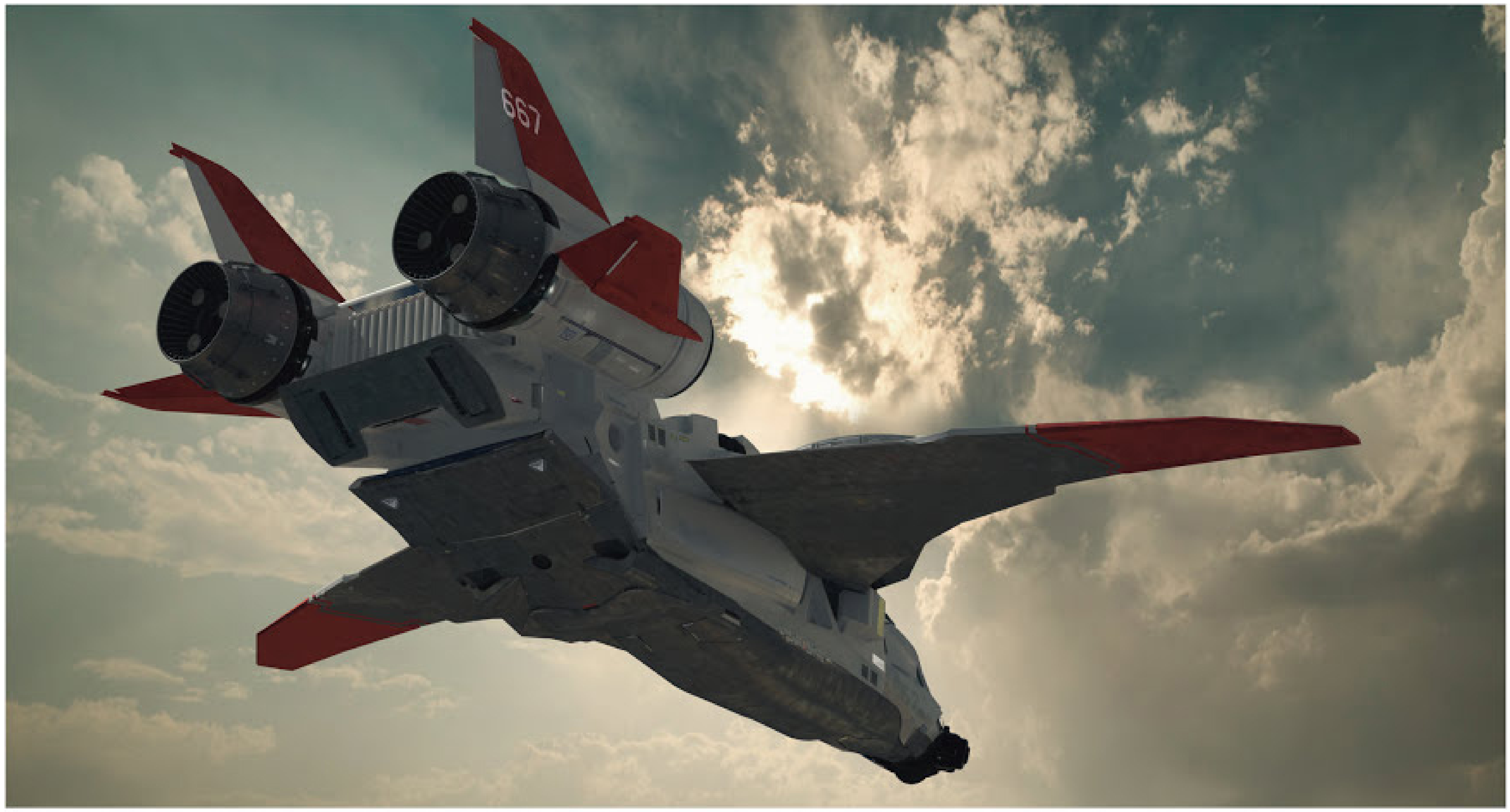
PETRAUSKAS ◆

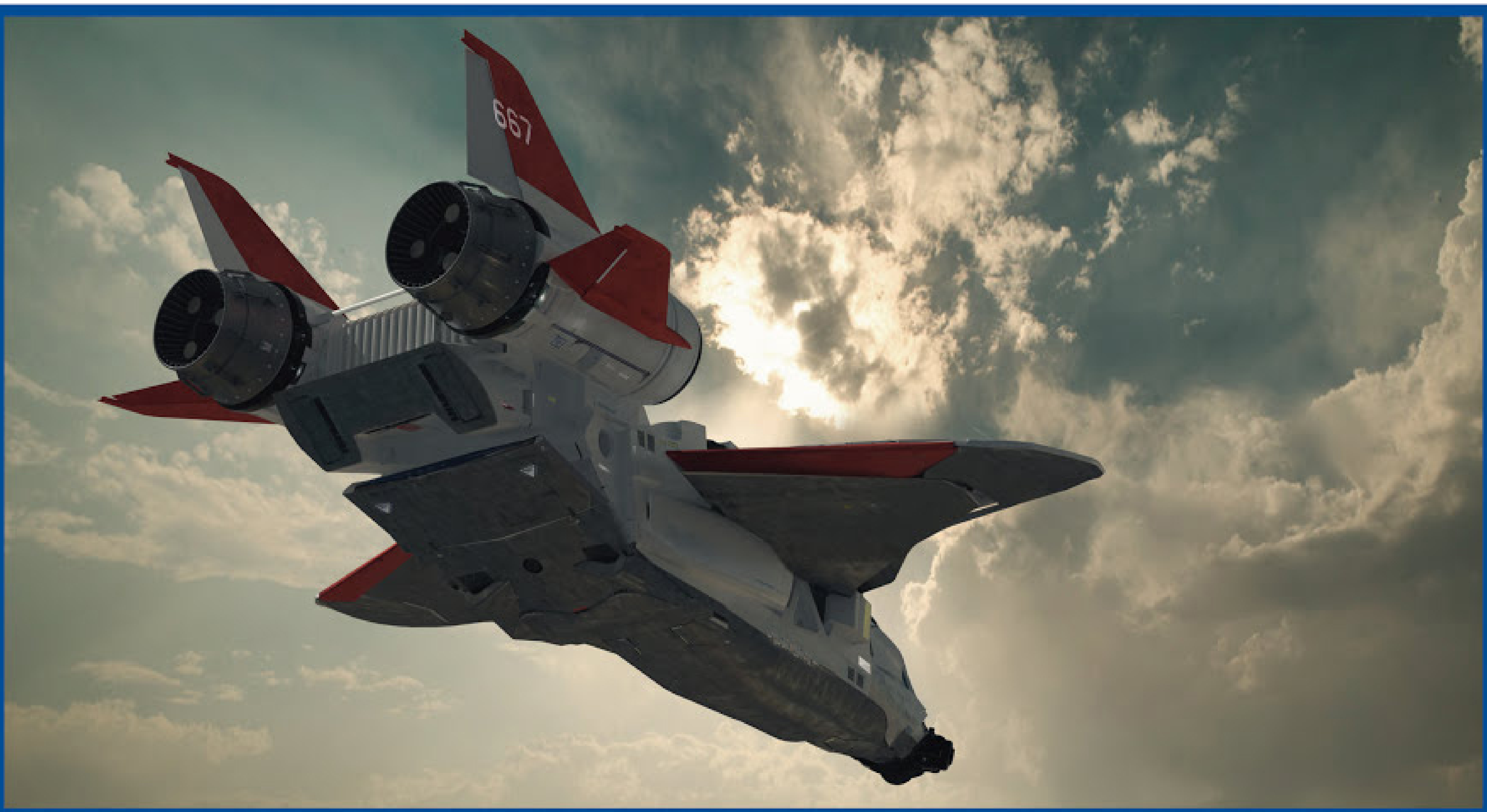




Before the Quinjet, there was the Quadjet—the forerunner of the advanced airship previously used as a transport for both agents of S.H.I.E.L.D. and the Avengers. "Basically, the form hasn't changed that much throughout the series," Nicholson says. "We looked at helicopters, troop carriers, and transport planes of that period and just went forward a few years and applied some of the motifs and shapes. The color scheme comes from the fact that it's an Air Force-affiliated setup. All American test planes have this white-and-red color scheme."

◄ CAMPBELL ▲ VIERS



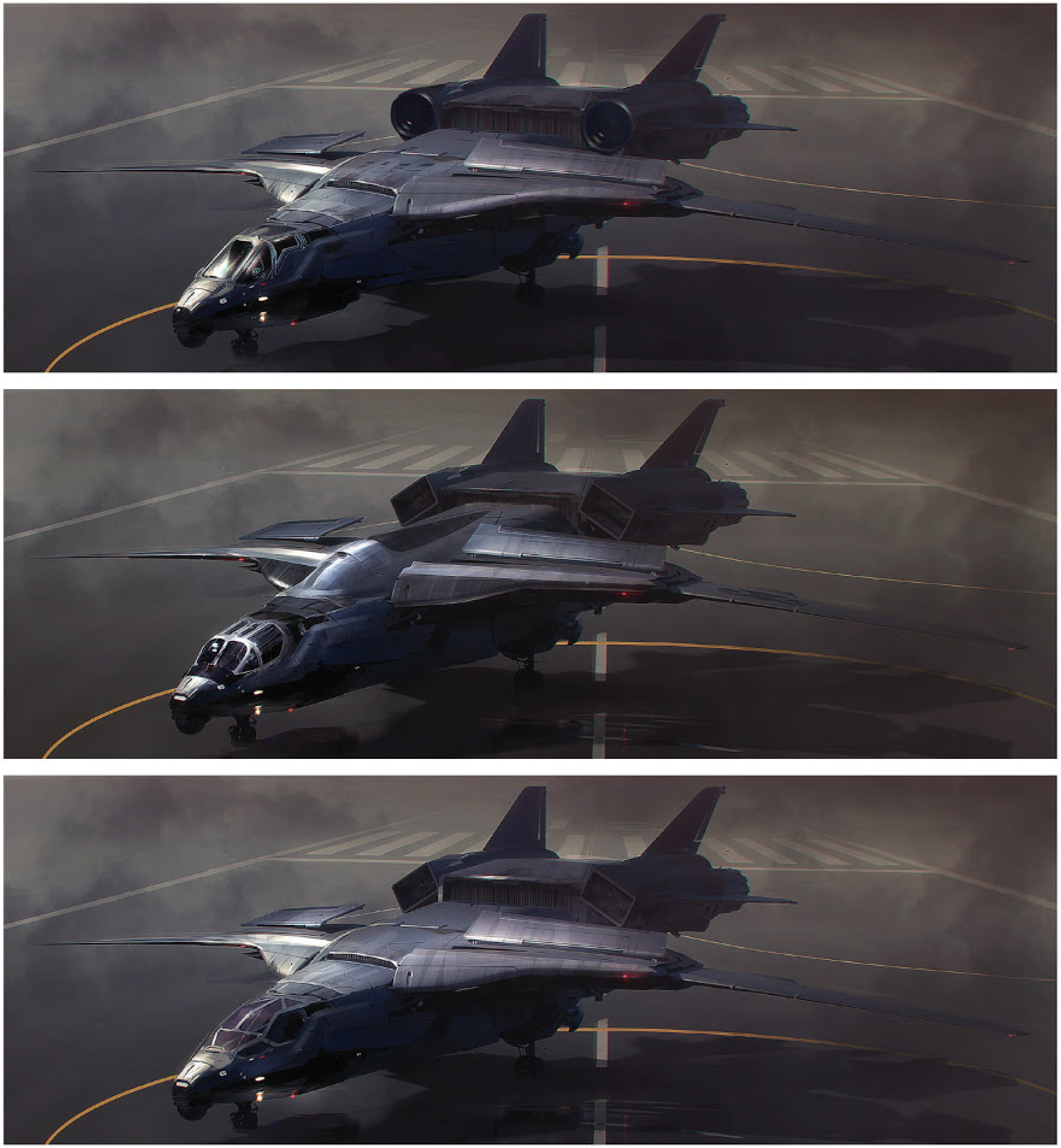


Much like the Quinjets, the Quadjet has been outfitted for cosmic travel. “We had to make sure that it had a space-shuttle reference—heat-absorbing tiles on the underside—because of the necessity for it to go into space,” Nicholson says.

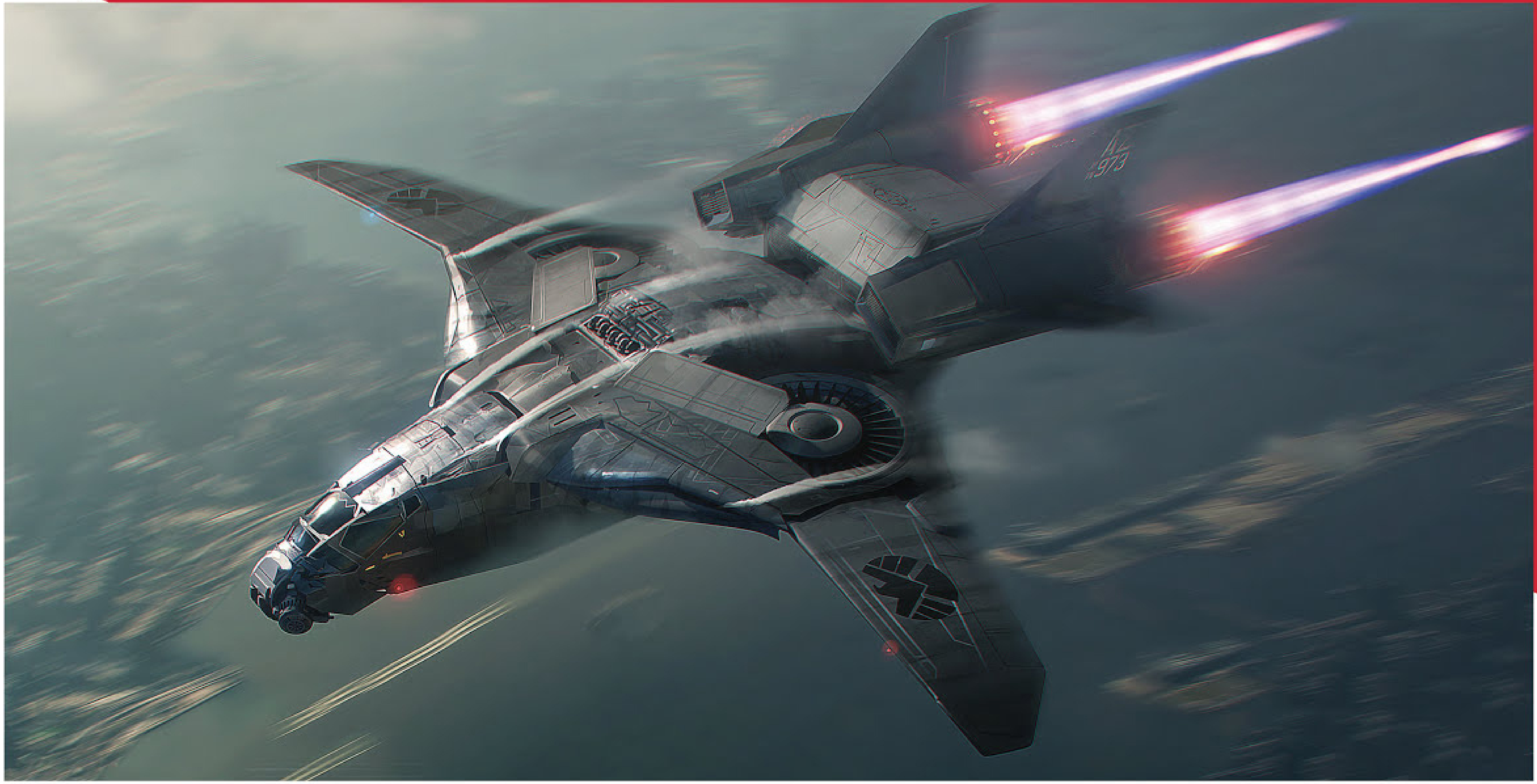
■ URSCHEL

AZ
973
NAVY

"It was important that people instantly know what this ship is when it's on the hangar floor," Nicholson says. "They need to realize that it's an earlier version of the Quinjet, so you had to be careful with keeping things like the twin engines at the back and the twin fins and the basic silhouette in the cockpit arranged in the way that you access it from the back. Those things were important for me to keep so that the audience knew what it was, and then it's clearly explained more with the history of it."



VIERS ■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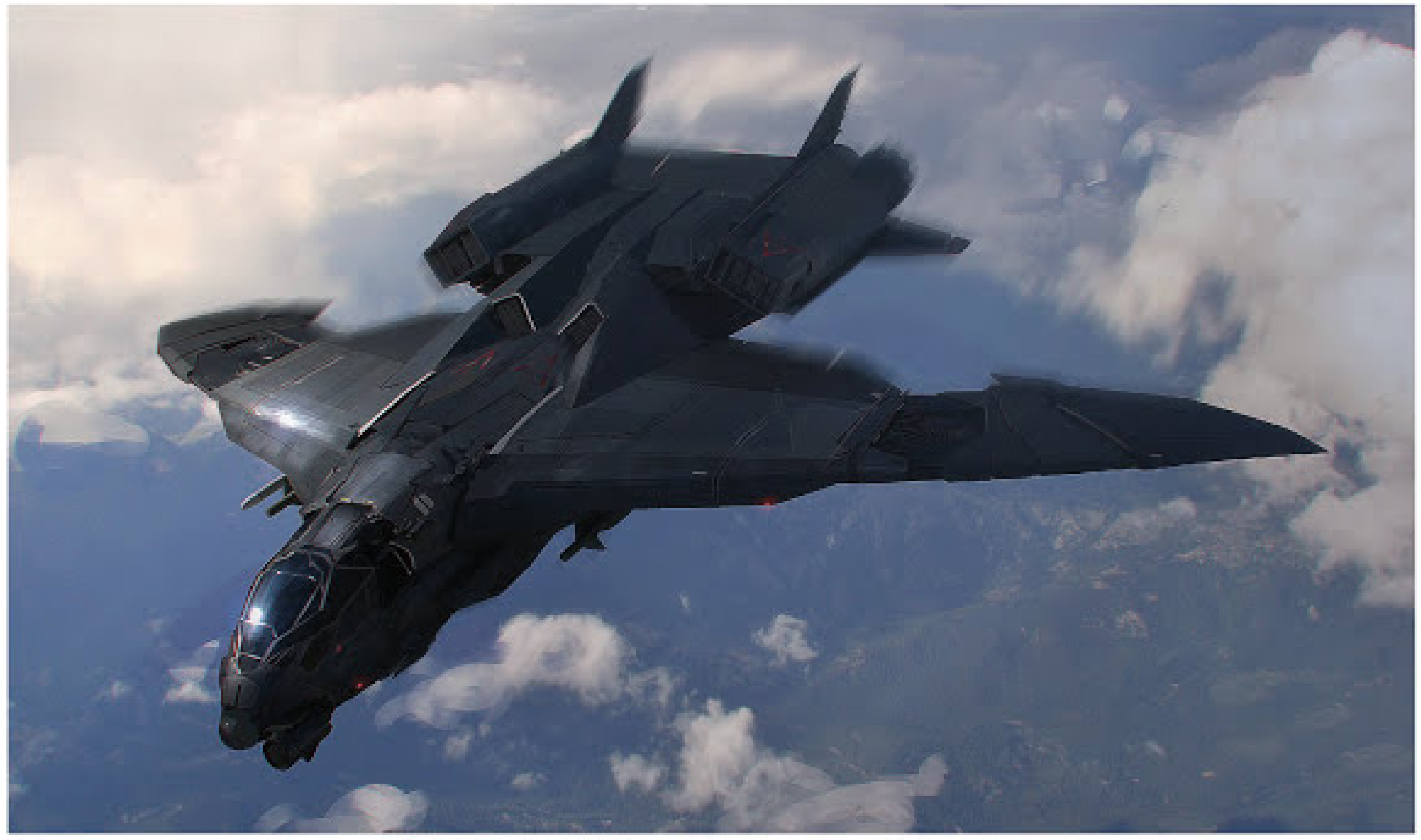

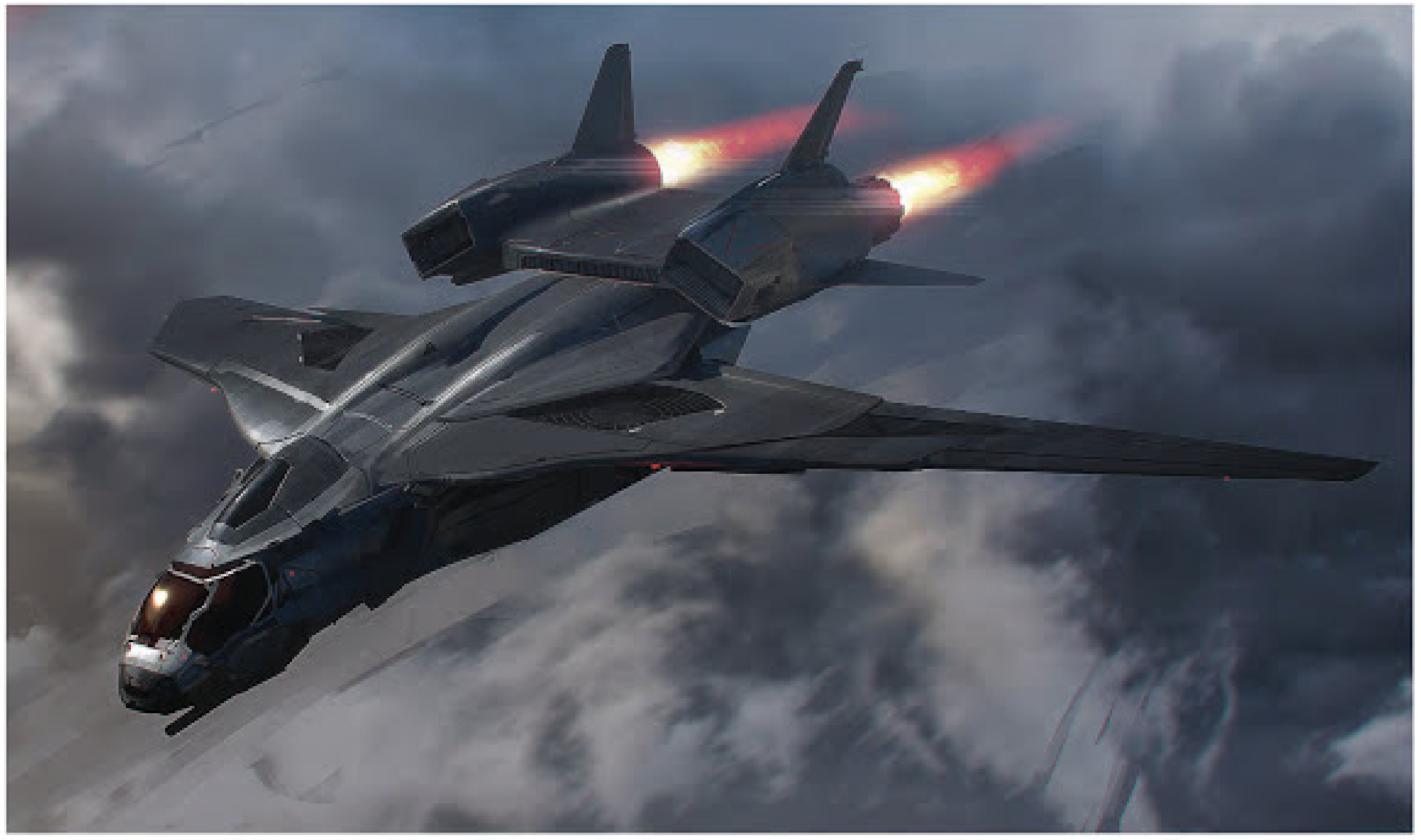

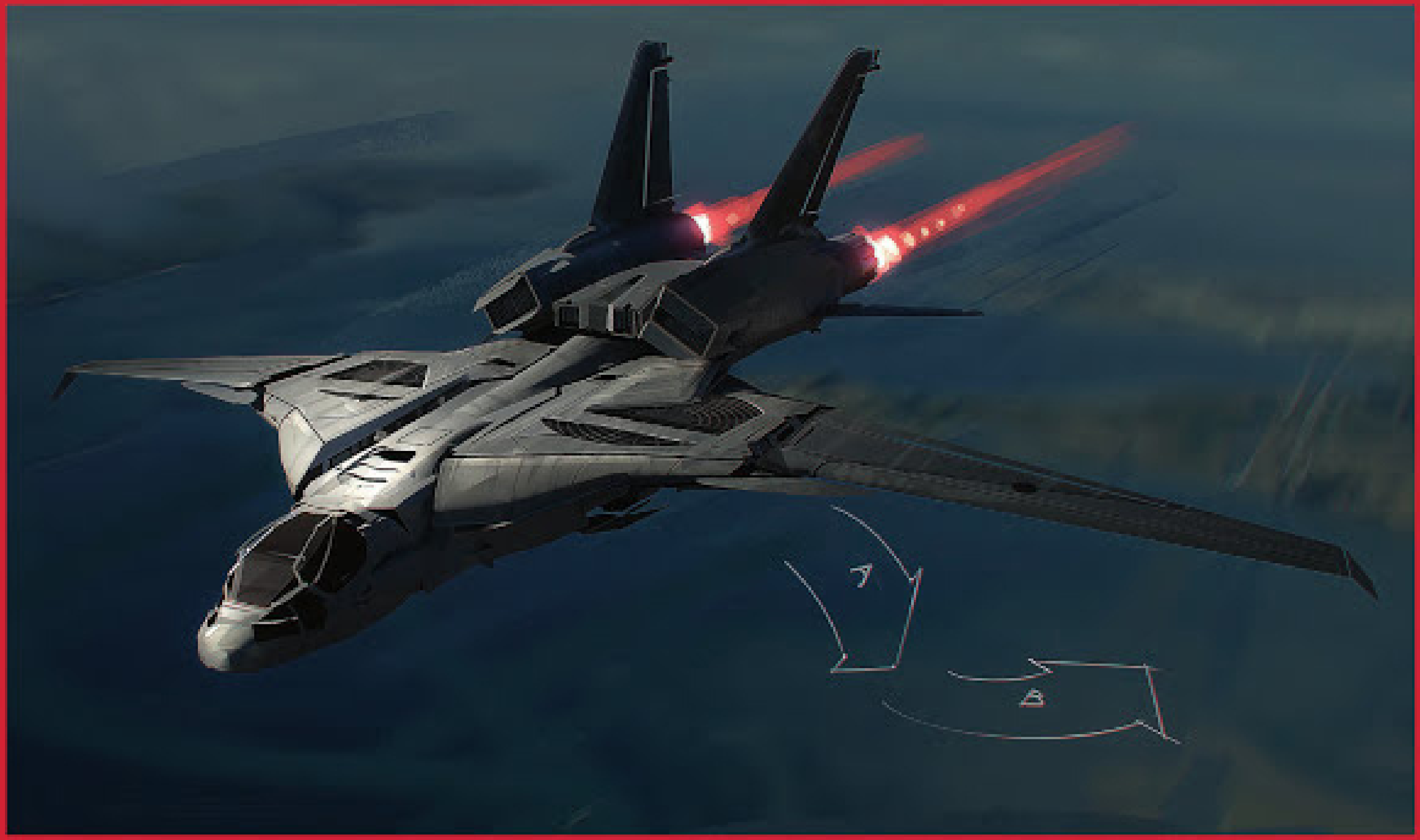
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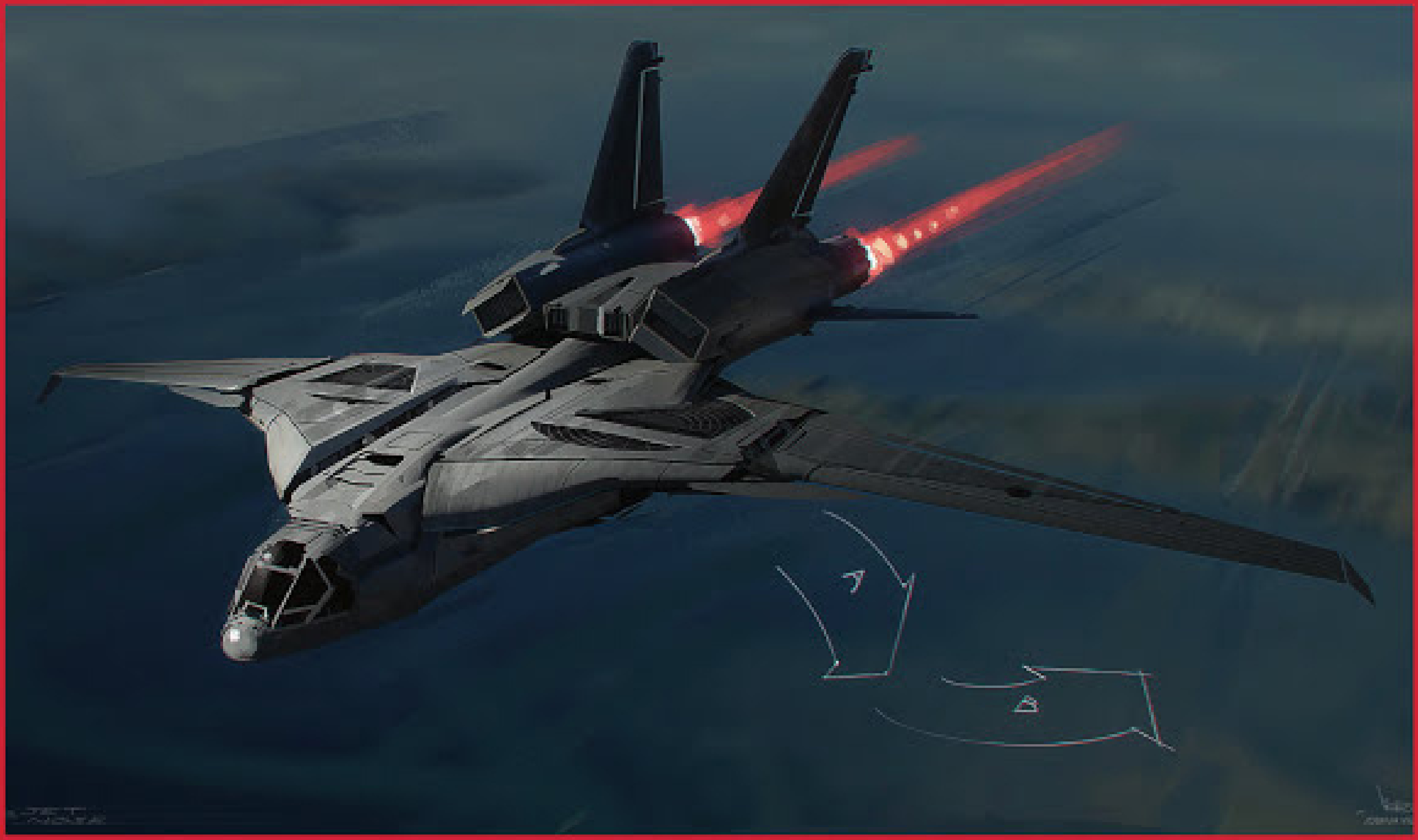
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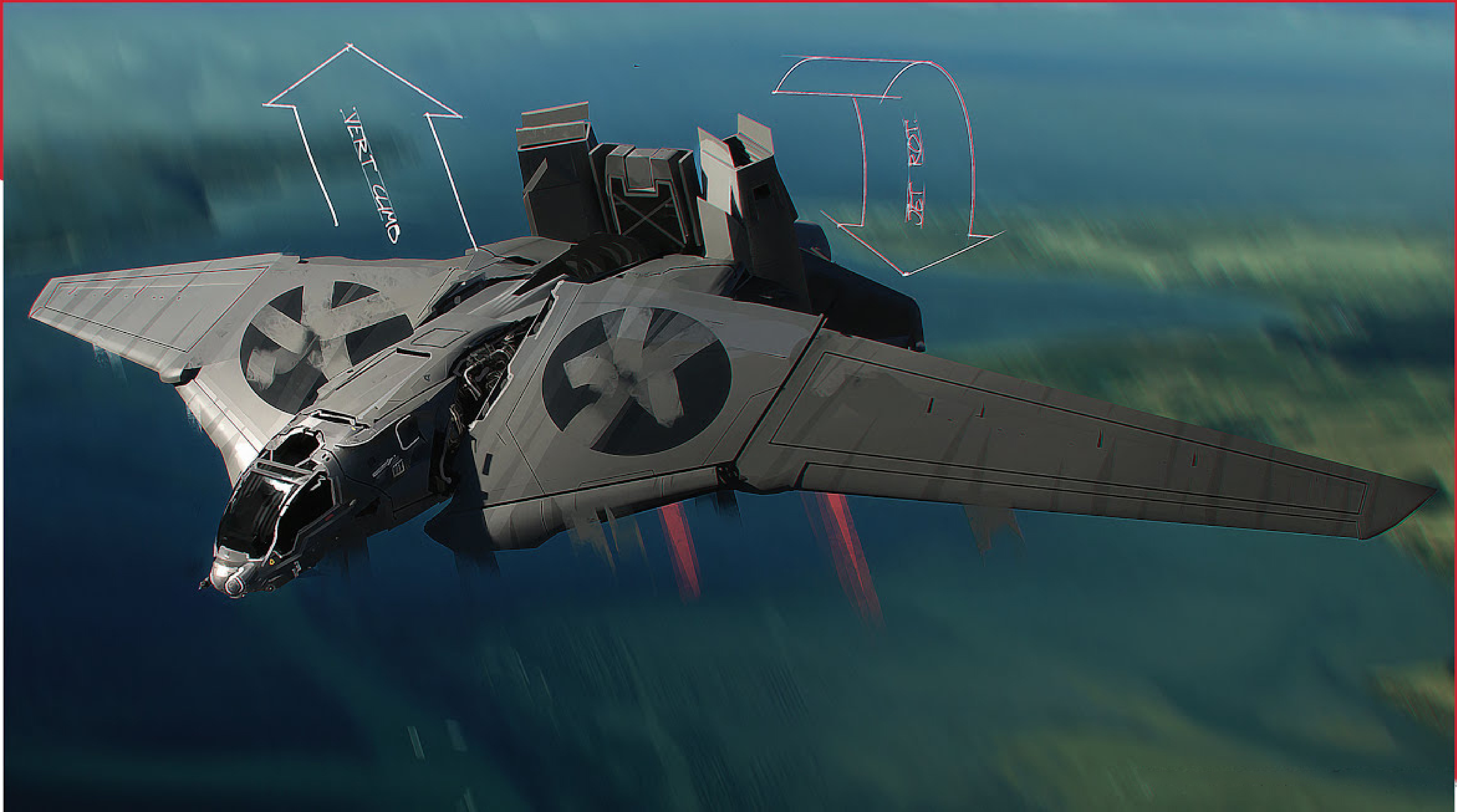
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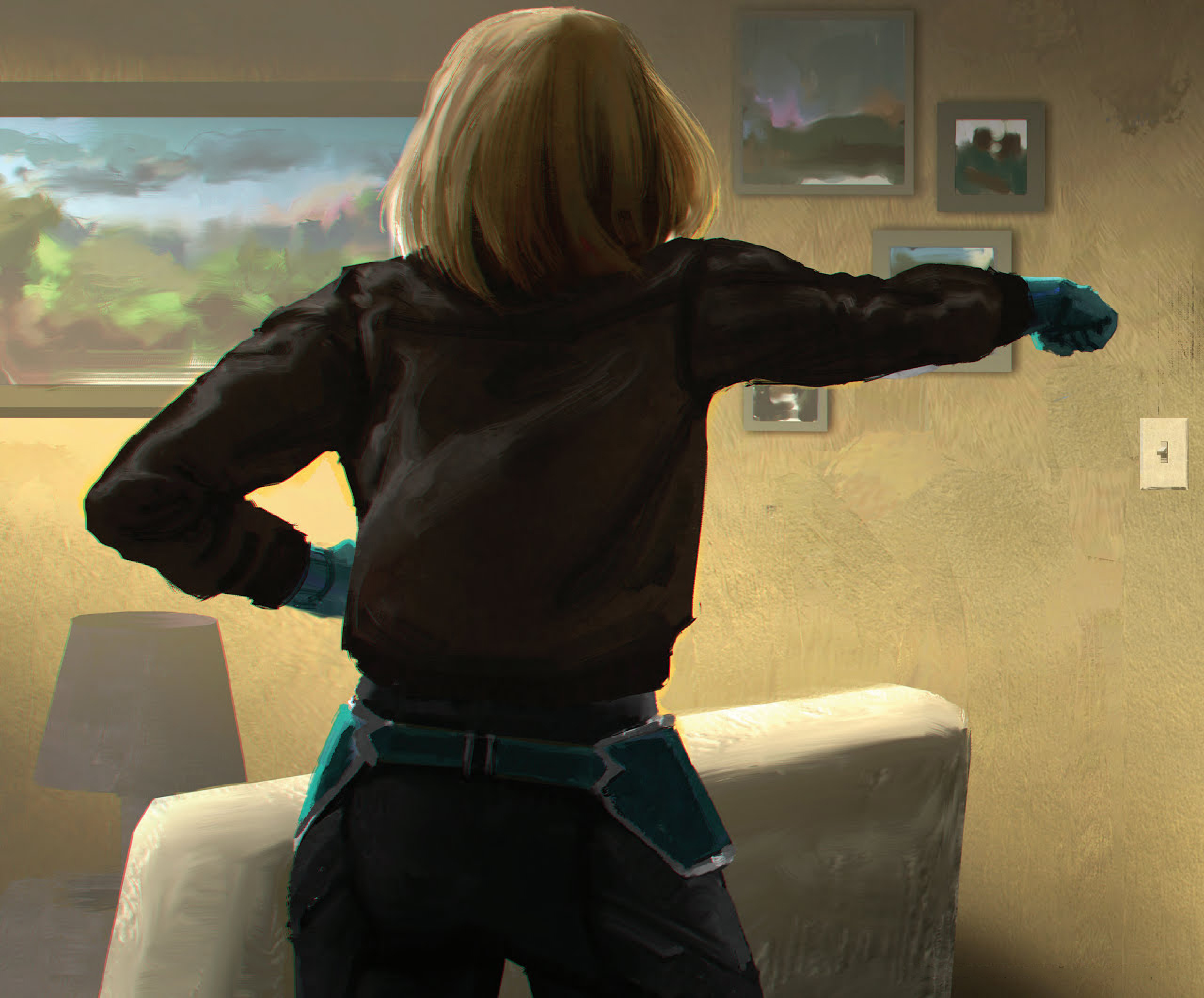
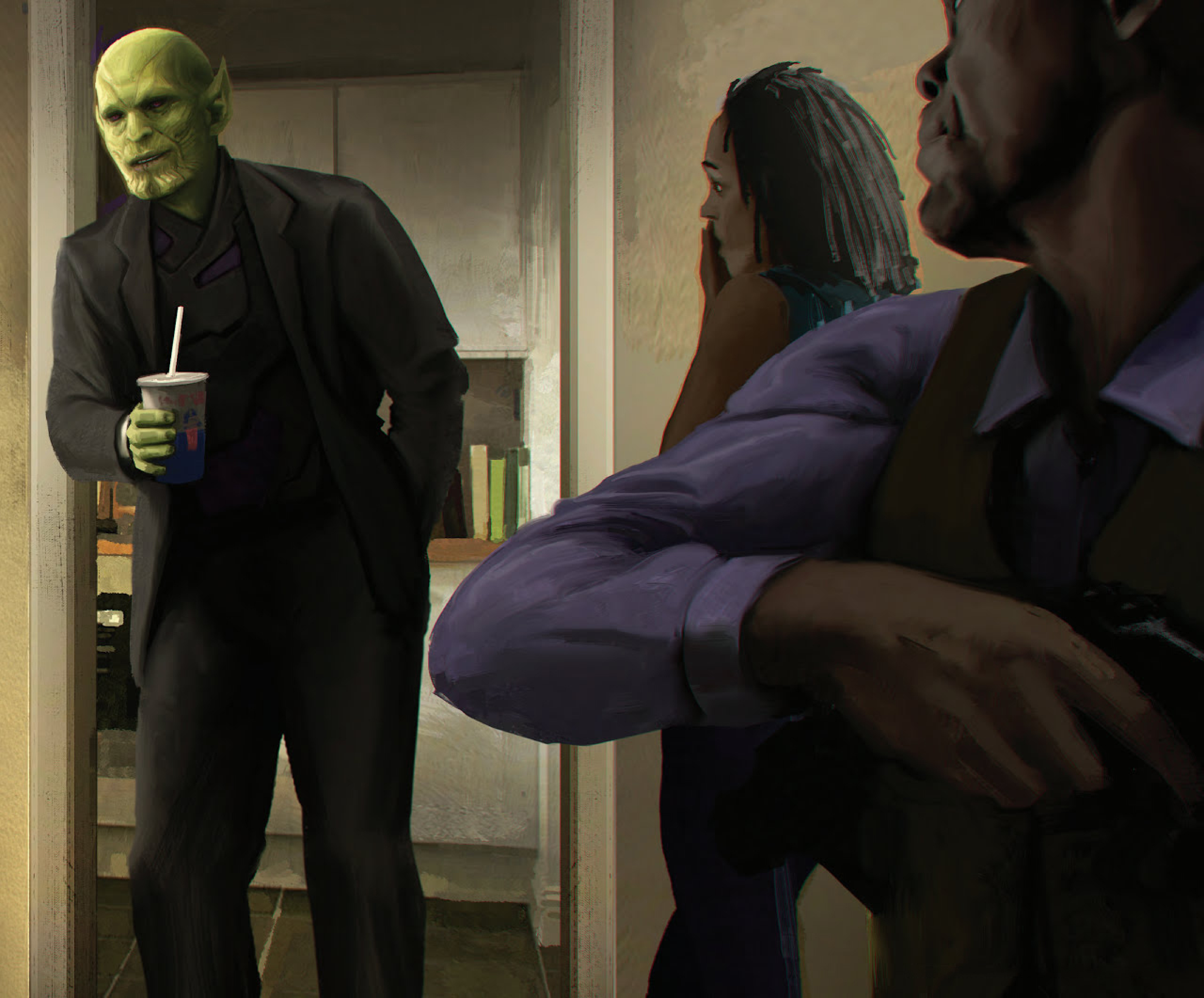
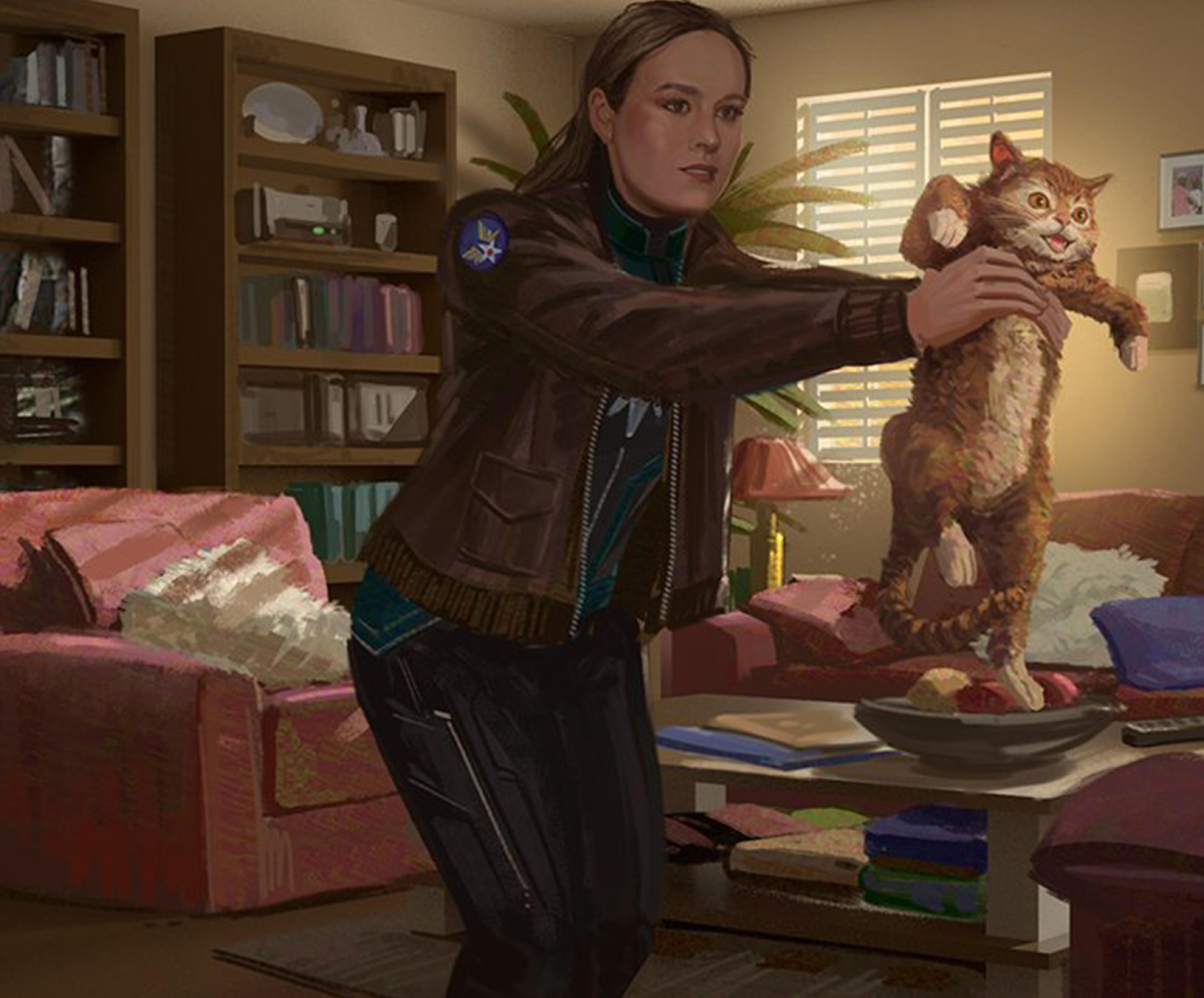
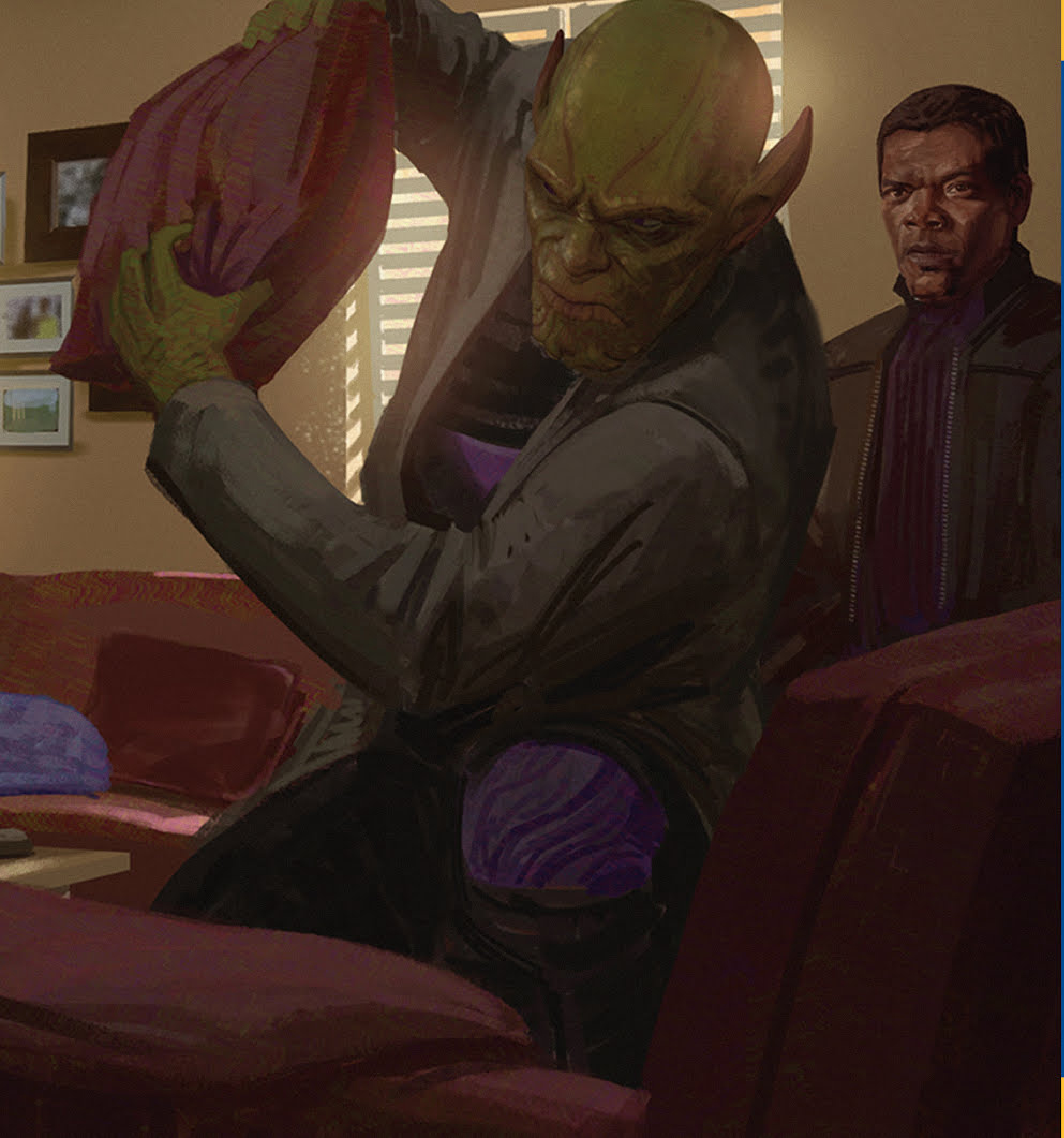




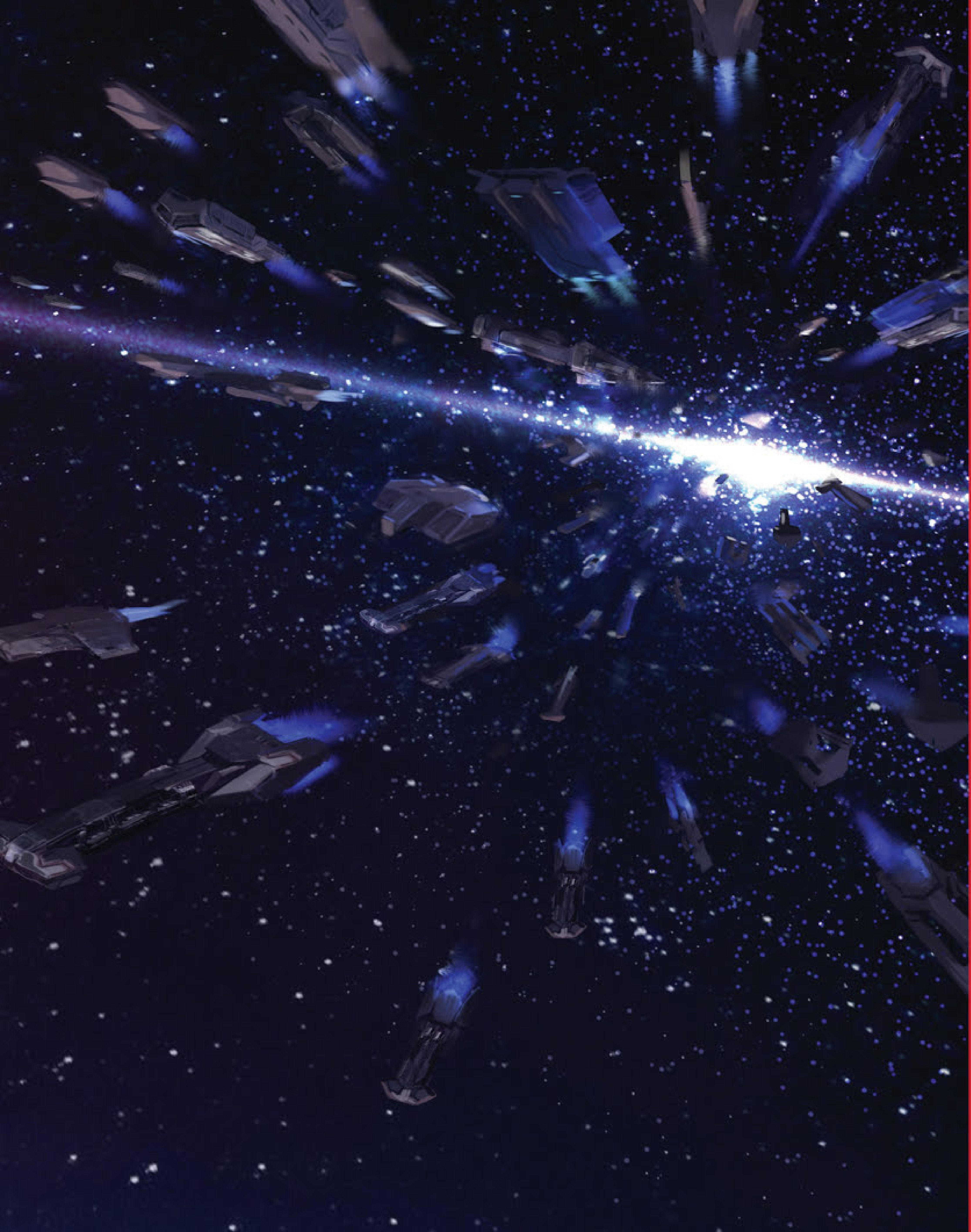




Thanks to Vers' and Fury's new feline friend, Goose, they manage to get the upper hand against Talos. "It was an unusual scene of a Skrull alien being terrified of an Earth cat," Sze says. "Carol, noticing that Talos is nervous around the cat, decides to use it to threaten him. I went about playing up the comedy of the scene of juxtaposing a scary alien being afraid of a cute cat. I literally acted out somebody jumping on a couch. I imagined if somebody is afraid of rats, they would jump on furniture to try to get away. It's something that you'd expect a human to do when they're afraid of something. I was just trying to find a natural reaction to something that you fear in a living room setting. It was especially interesting having a big scary Skrull being afraid of something so unthreatening. To get that point across I painted Talos' expression on Ian Joyner's approved Skrull head model."

◀ **SZE** ■ PREVIOUS **SCHIRLE**

BINARY

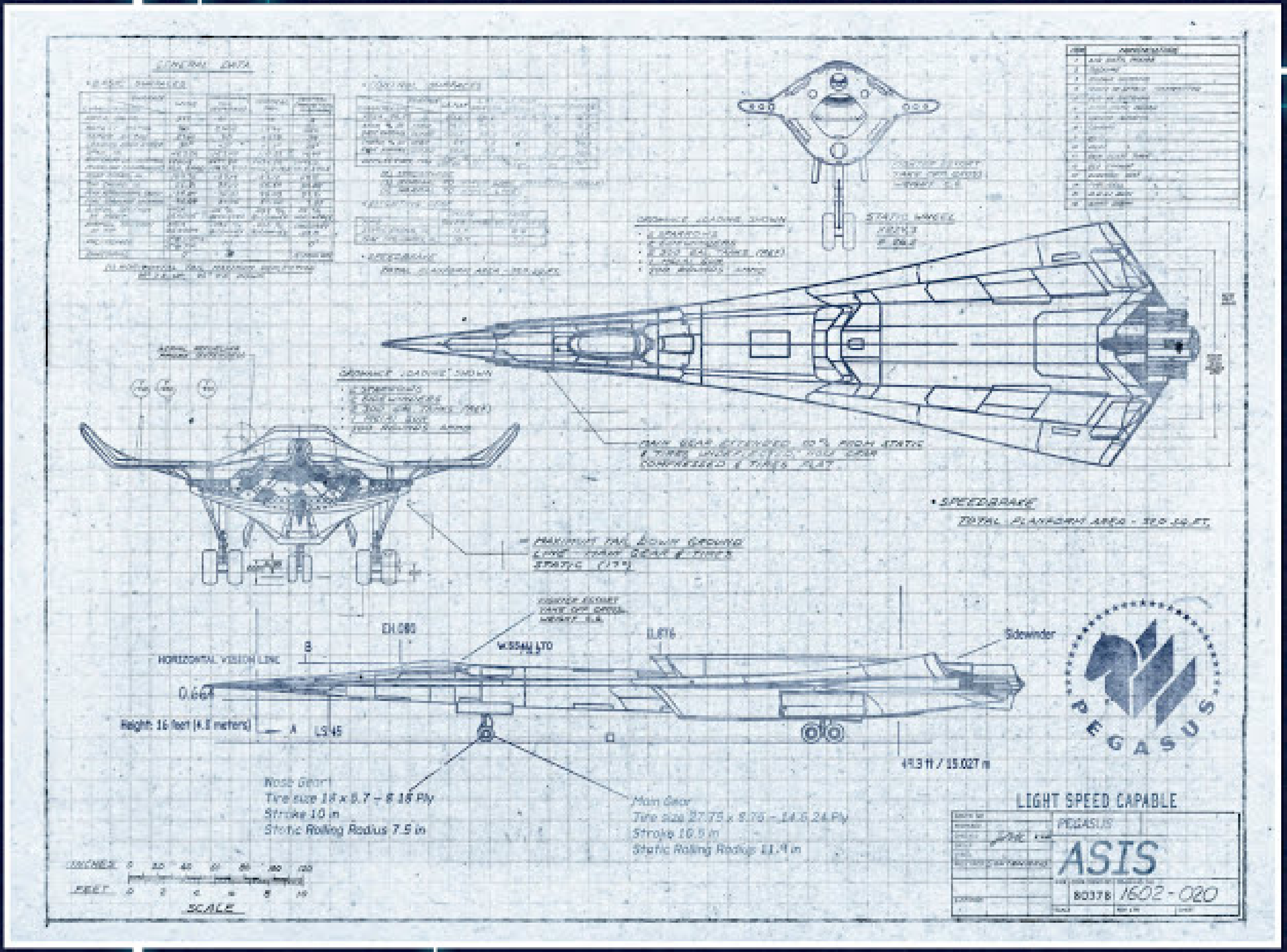


“The unfolding of this story is figuring out how she got from being this human fighter pilot to becoming this amazing, powerful alien warrior who shoots photon blasts from her hands,” Co-Director Anna Boden says. “And we skip that part in the beginning, and then we uncover it over the course of the movie. And that’s really fun because it’s also a story of self-discovery.”

The revelation of Vers’ previous life on Earth is what eventually leads Carol to unlocking her full powers and true potential. “Captain Marvel at the beginning of the film has a large amount of her power base,” Producer and Marvel Studios President Kevin Feige says. “She’s got super-strength. She’s unbelievably fast. She’s incredibly coordinated. She fights extremely well. And most importantly, she has these photon blasts that come out of her hands. Over the course of the movie, she’ll get even more powerful than that—and eventually be able to fly.”

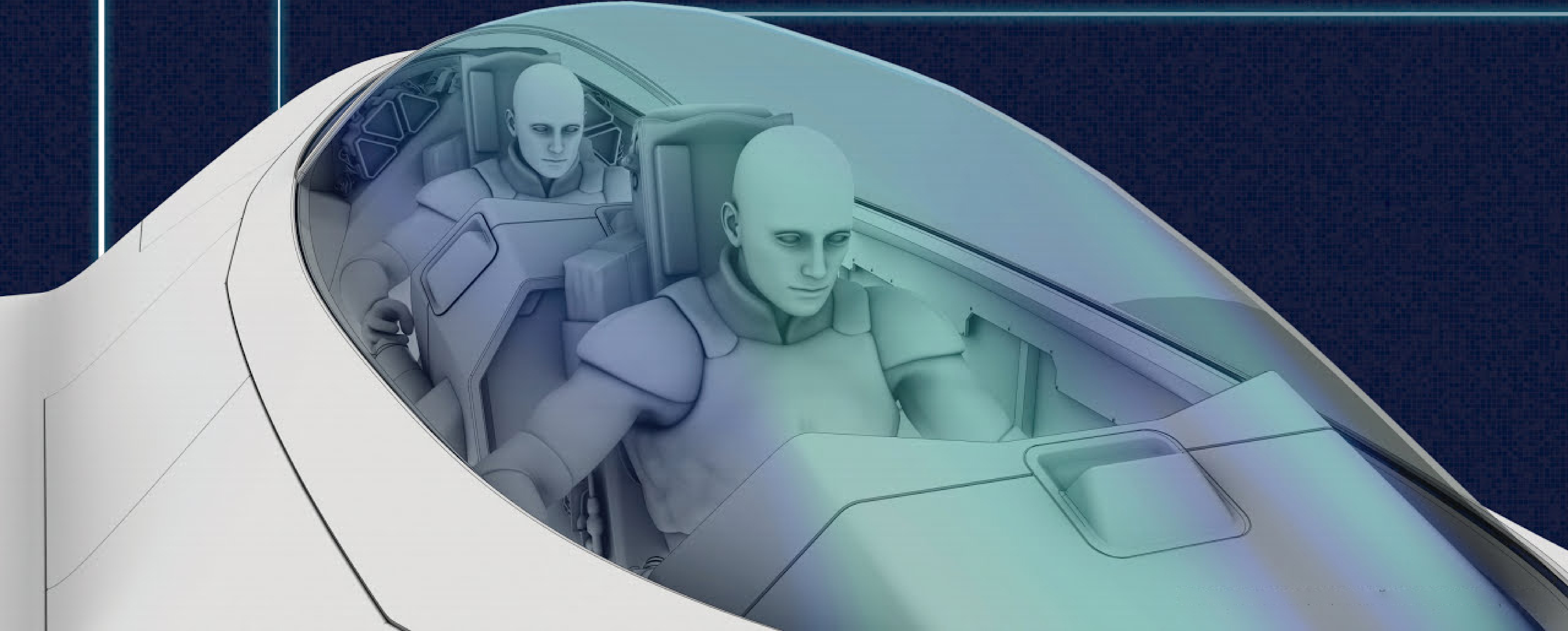
“We love that she’s so powerful,” Executive Producer Jonathan Schwartz says. “And part of the fun of the movie is seeing her realize how powerful she really is, which is more powerful than almost anybody else in the entire Marvel Cinematic Universe. Getting to see her cut loose and enjoy those powers is some of the fun.”

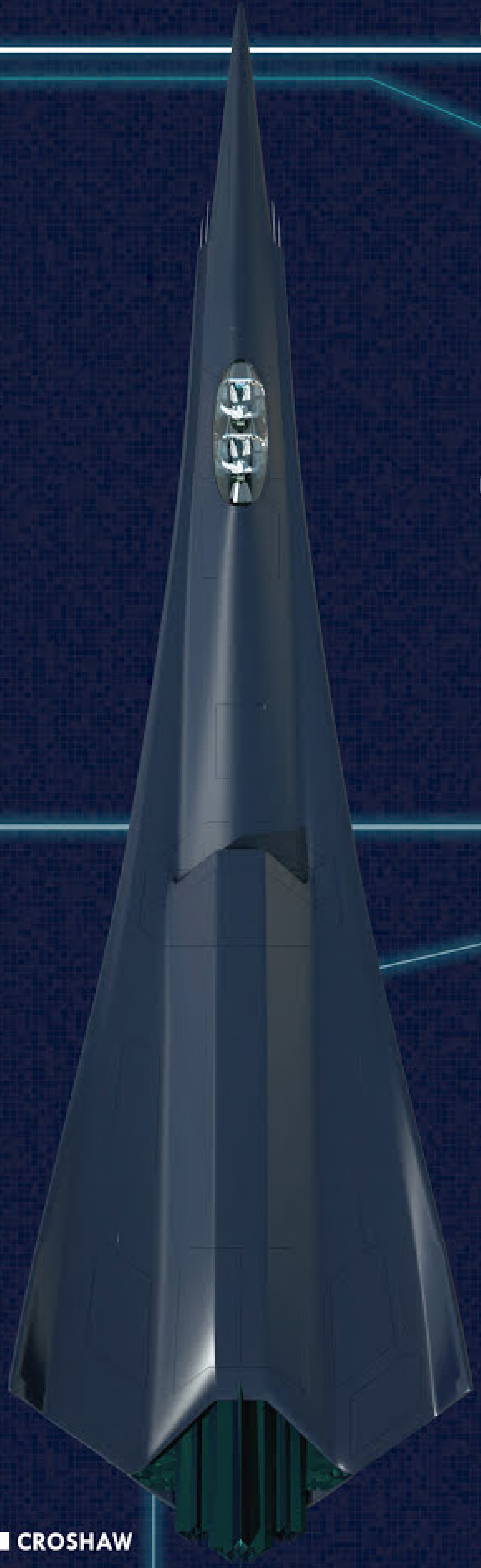
◂ **FRANCISCO**


GENERAL DATA
SPEEDBRAKE
TOTAL PLANFORM AREA - 320 SQ. FT.
MAXIMUM TAIL DOWN GROUND LINE MAIN GEAR & TIRES STATIC (17°)
STATIC WHEEL
EH.080
W.SSAU LTO
LL.FT6
HORIZONTAL VISION LINE
B
0.664
Height: 16 feet (4.8 meters)
A
LS.45
Sidewinder
PEGASUS
49.3 ft / 15.027 m
Nose Gear
Tire size 18 x 5.7 – 8 18 Ply
Stroke 10 in
Static Rolling Radius 7.5 in
Main Gear
Tire size 27.75 x 8.75 – 14.5 24 Ply
Stroke 10.5 in
Static Rolling Radius 11.9 in
INCHES
FEET
SCALE
LIGHT SPEED CAPABLE
PEGASUS
ASIS
80378
1602-020

ASIS

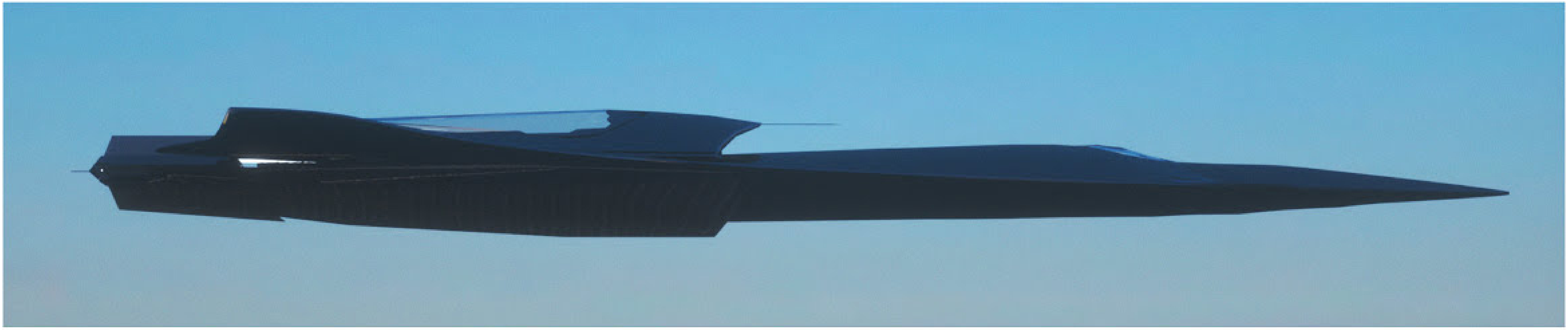
Central to the origin of Carol's superhuman abilities is the *Asis*, an experimental aircraft designed to fly faster than the speed of light. Built by the government using Kree technology, the *Asis* is powered by an otherworldly energy source. "It's essentially an alien-powered spaceship built with human technology by humans," Production Designer Andy Nicholson says. "We started looking at a lot of NASA and Air Force experimental planes from the '80s and '90s, and then extrapolating what could've been taken from that—which is something that had to fly at a certain speed before it was traveling at potentially faster-than-light speed. So it had to be fairly aerodynamic, and then also be able to transition from one to the other, and also have space at the back for this enormous special engine. It also it had to look like it could have been a human plane, and be different from both the Kree and the Skrull ships, and also be believably something that could exist at the same time as the Quadjet. So it was quite a tricky one to get right. That's why we based a lot of shapes on things that you might have seen on various conventional and experimental planes of the period."

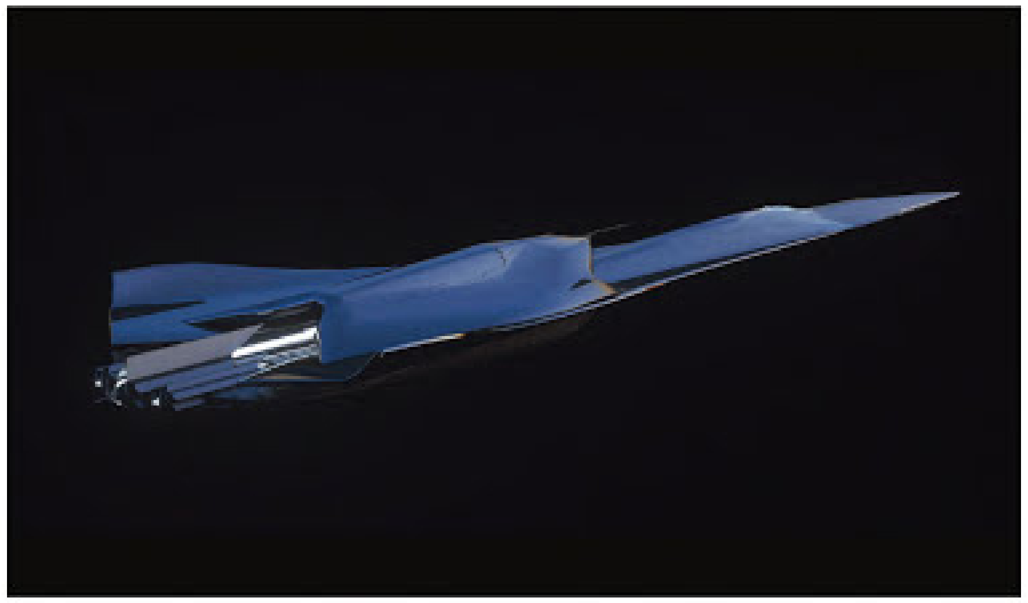


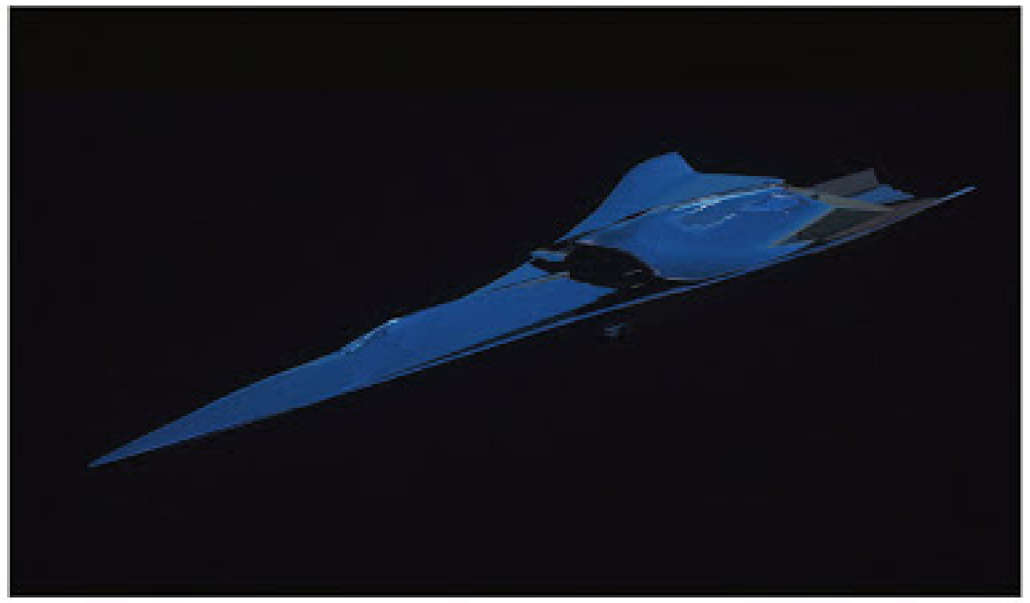


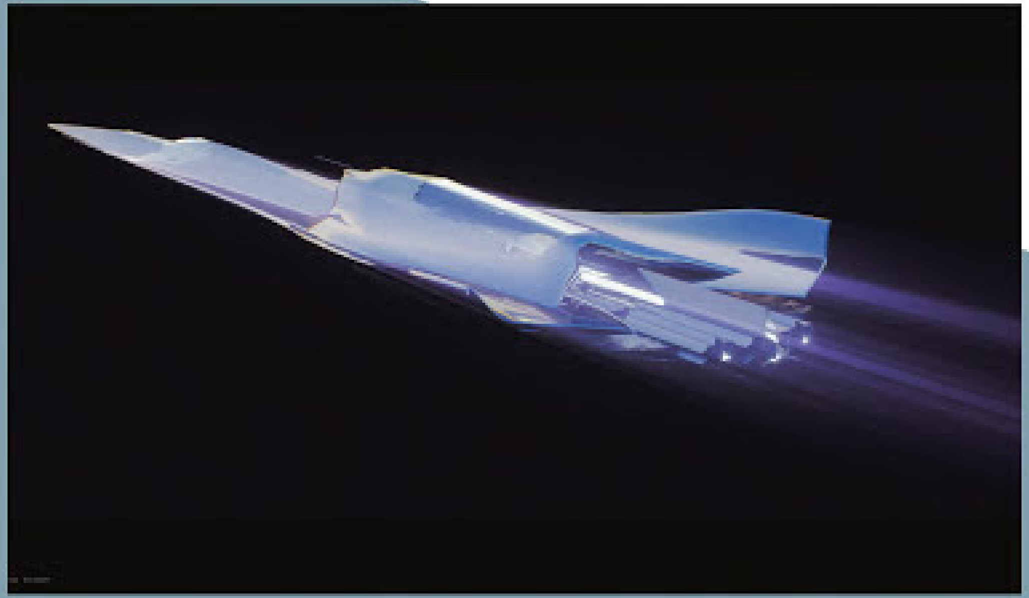
■ **CROSHAW**

◀ TOP **CAMPBELL**;
BOTTOM **CROSHAW**









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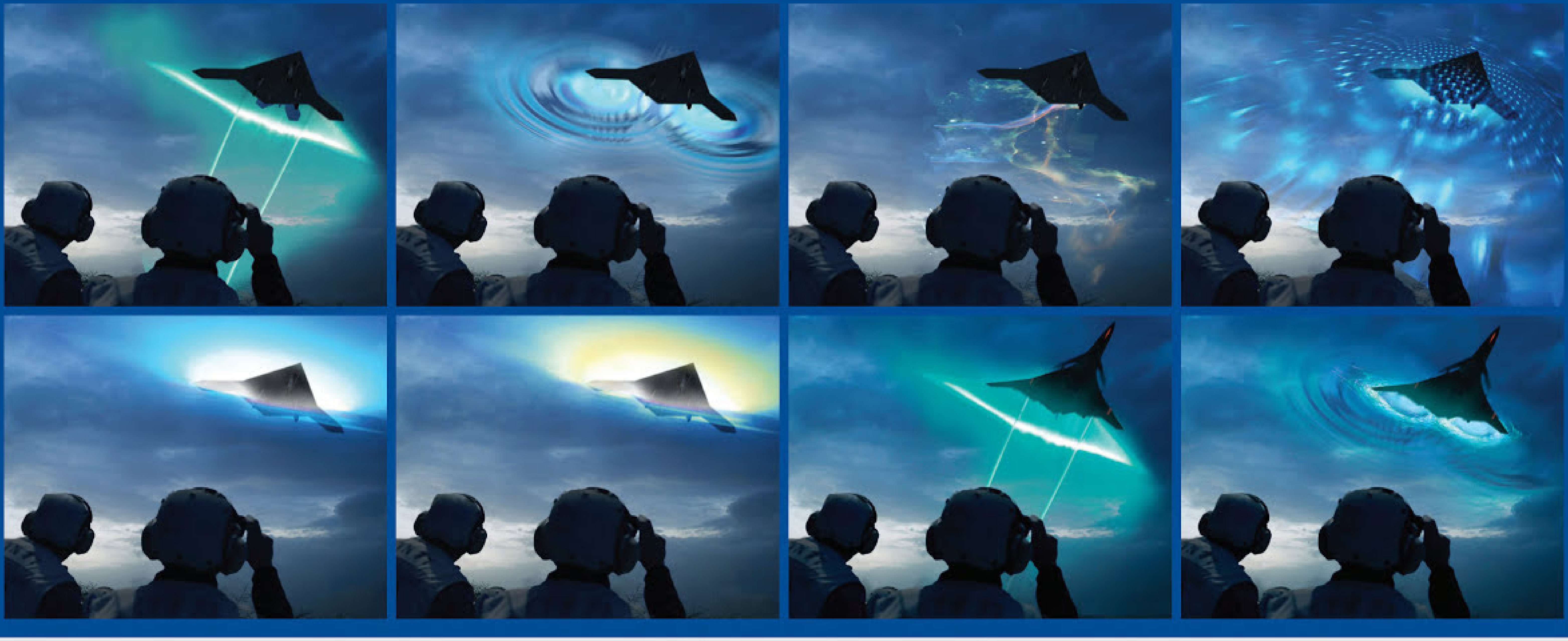
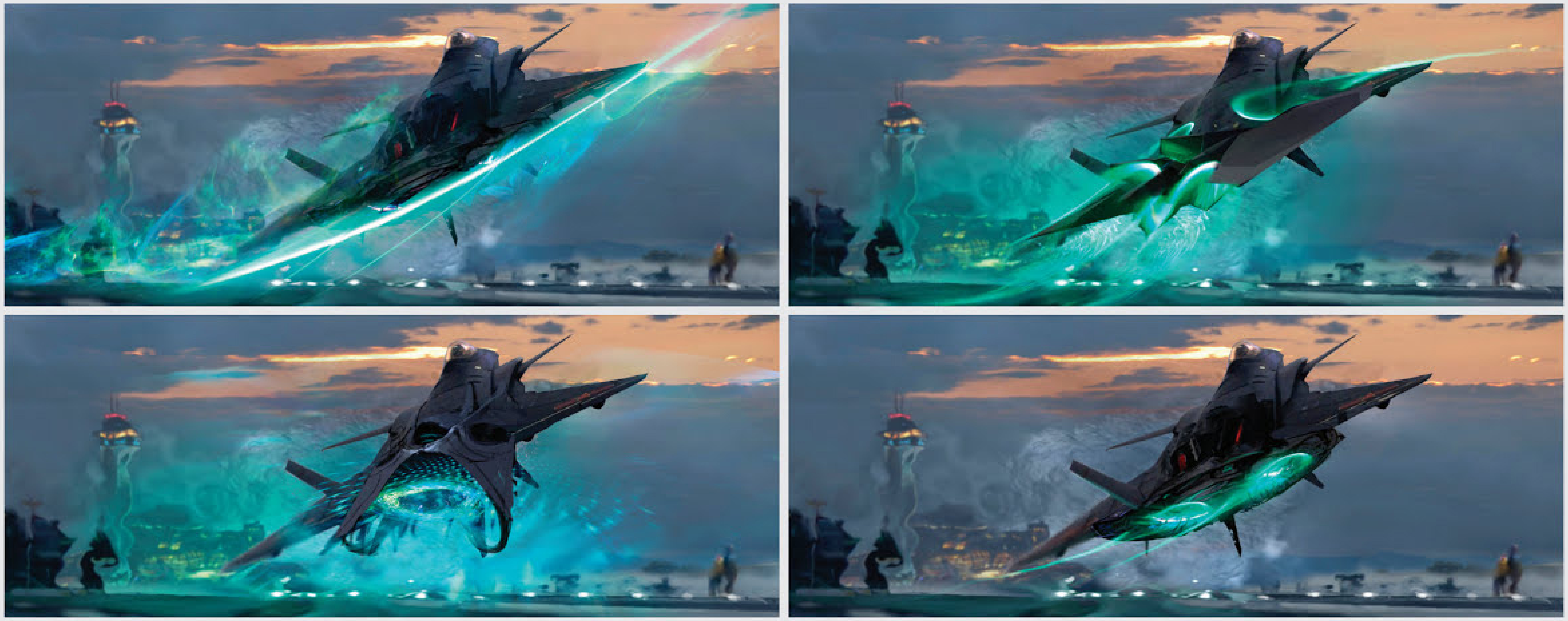
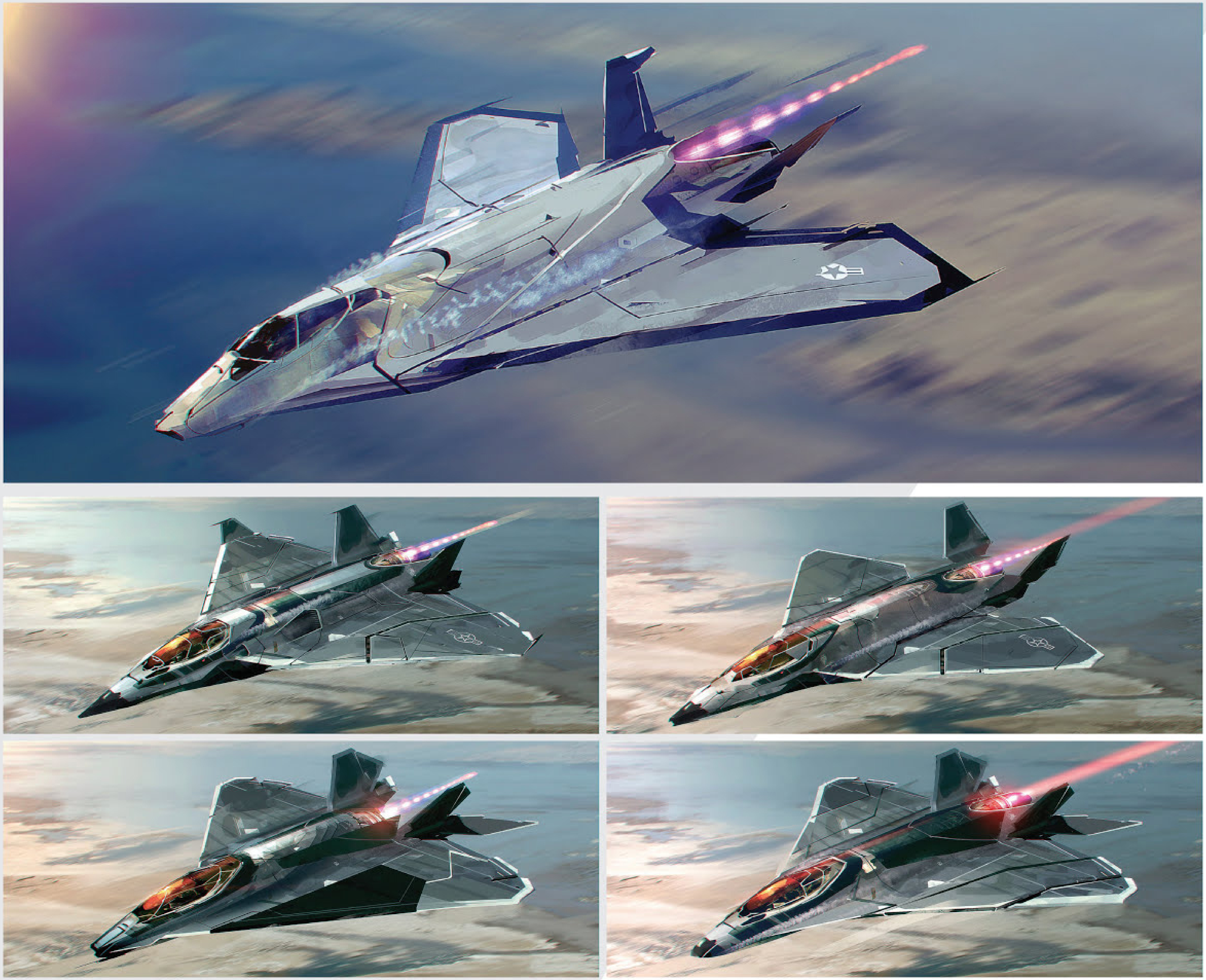
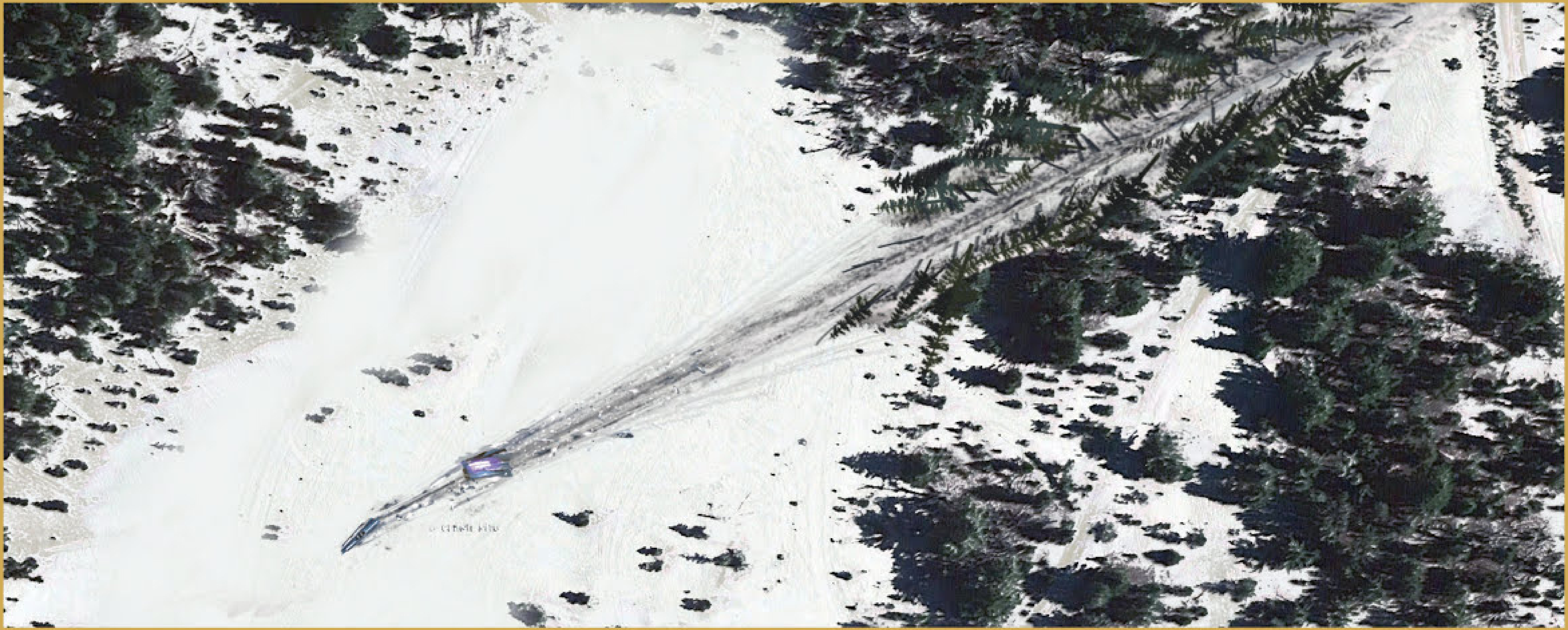
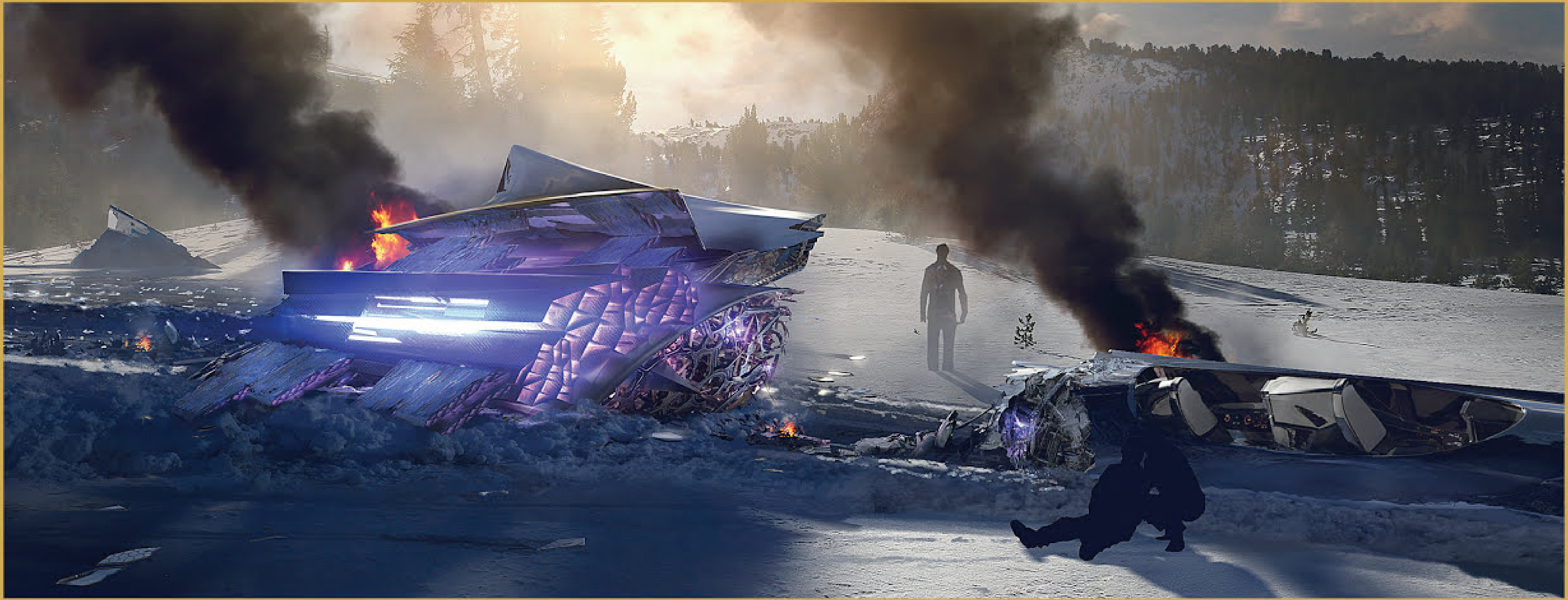


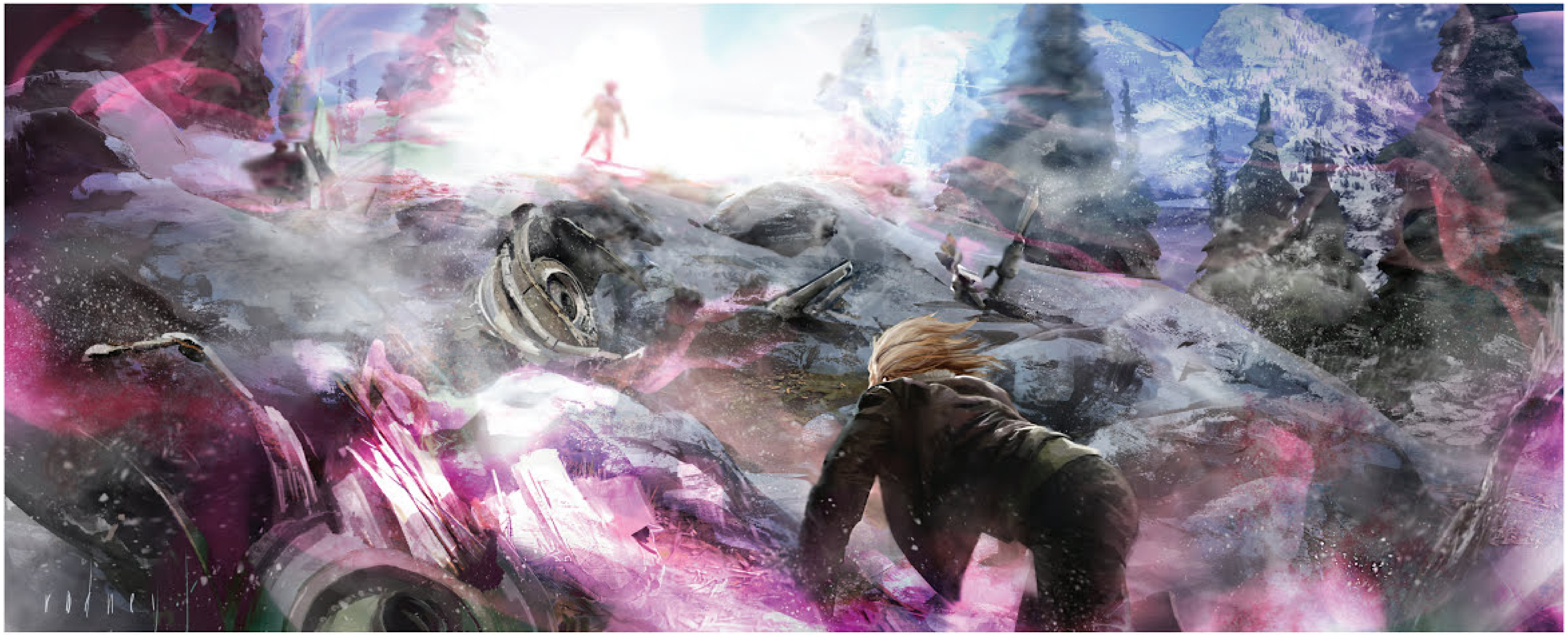


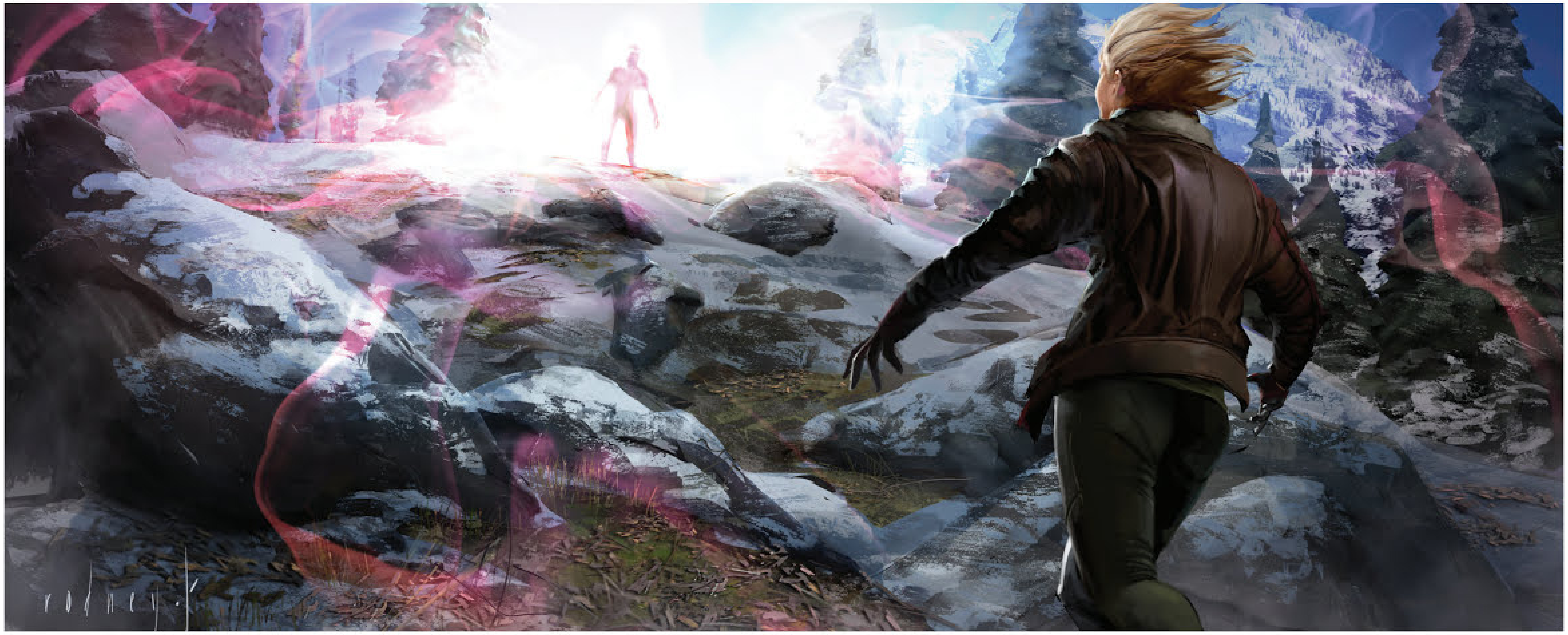
PETRAUSKAS

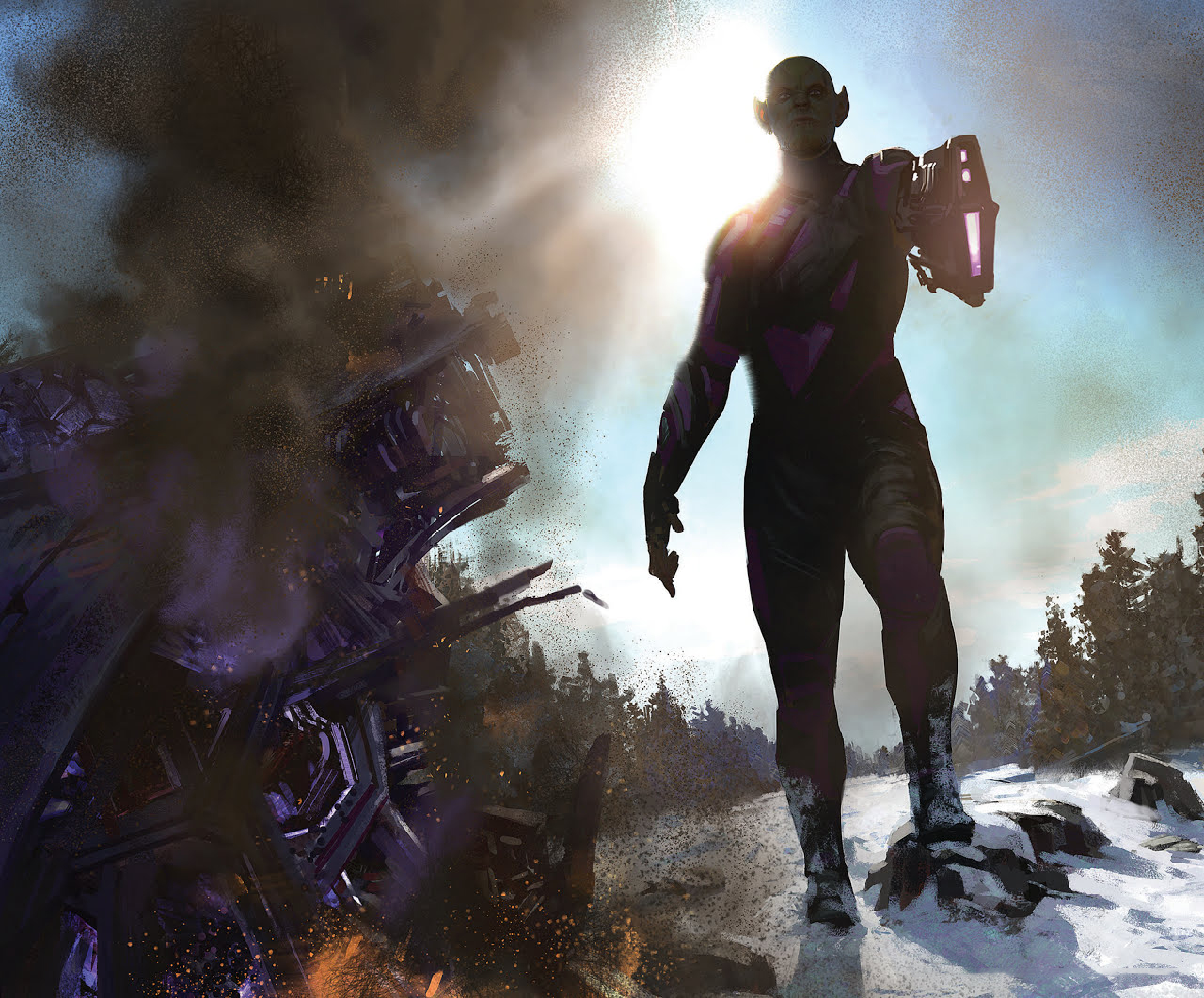


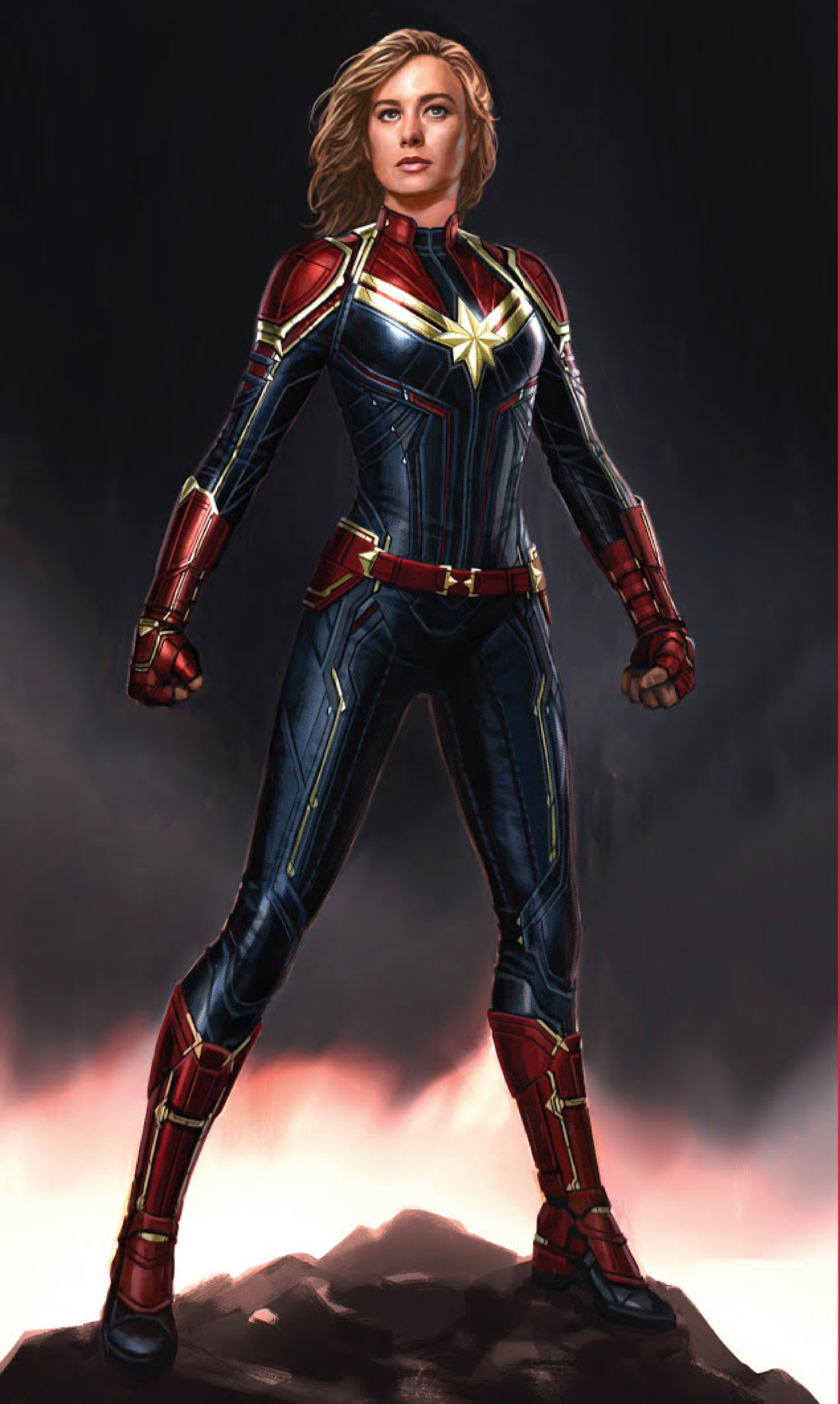




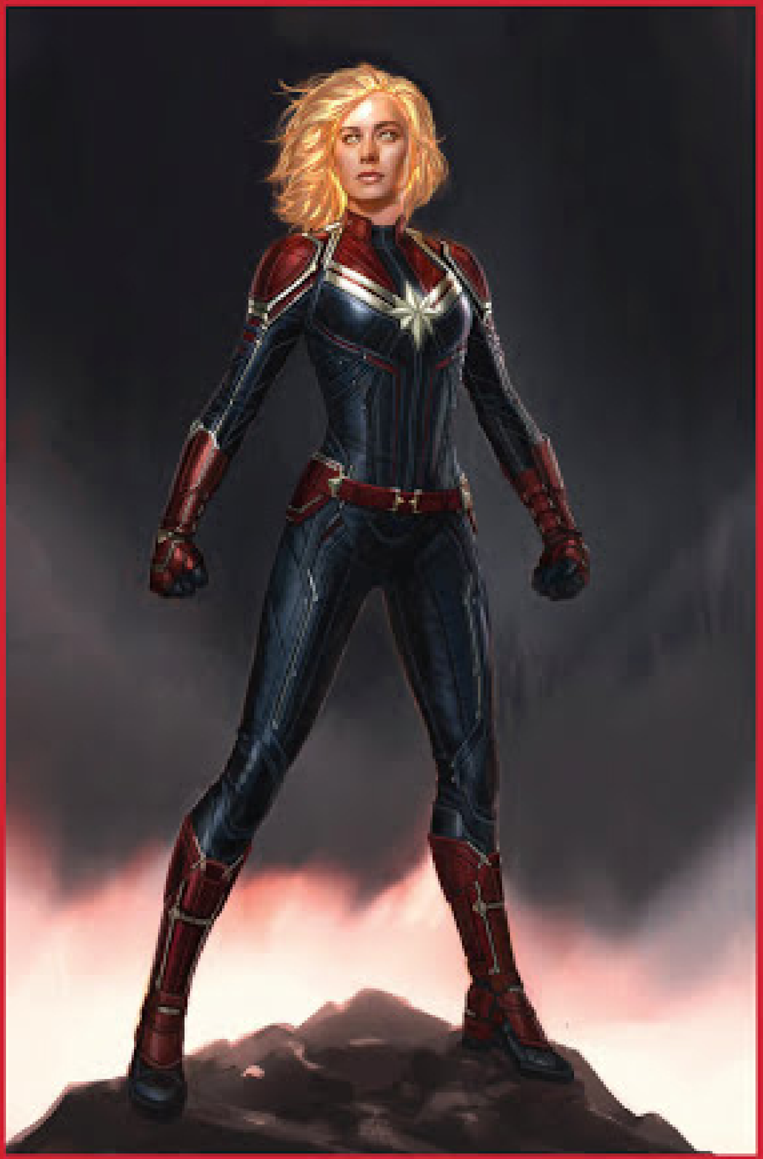


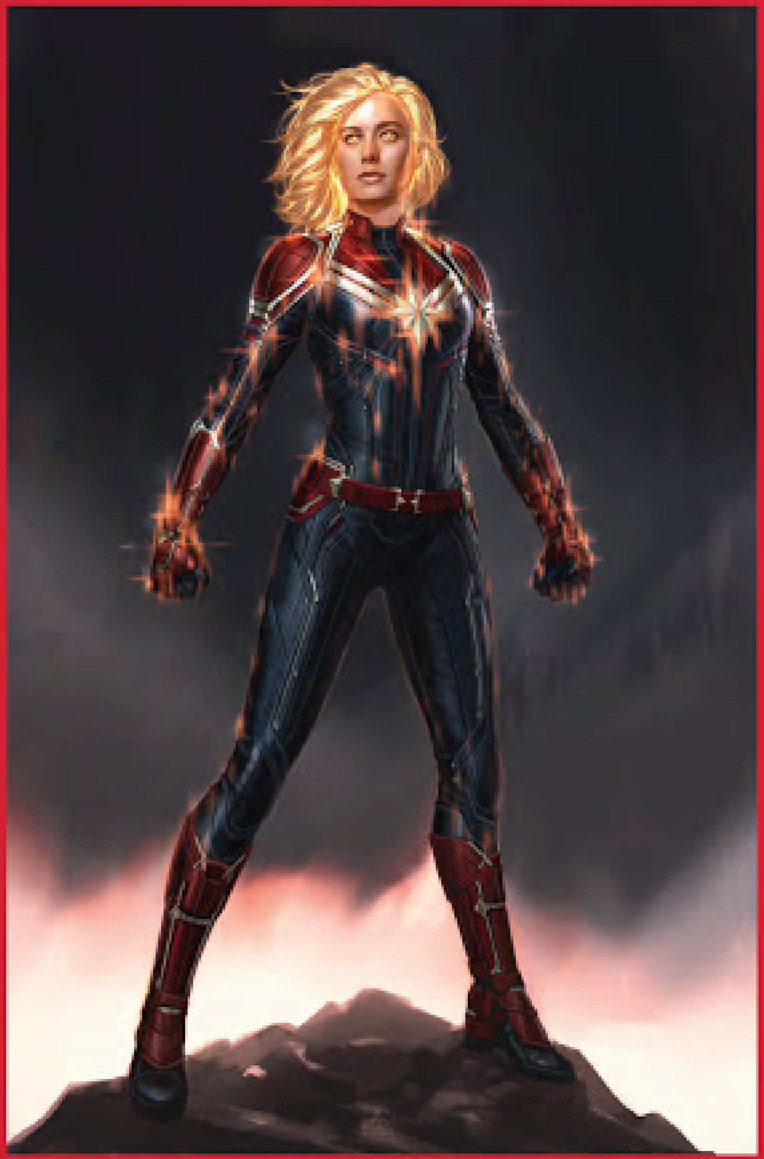






CAPTAIN



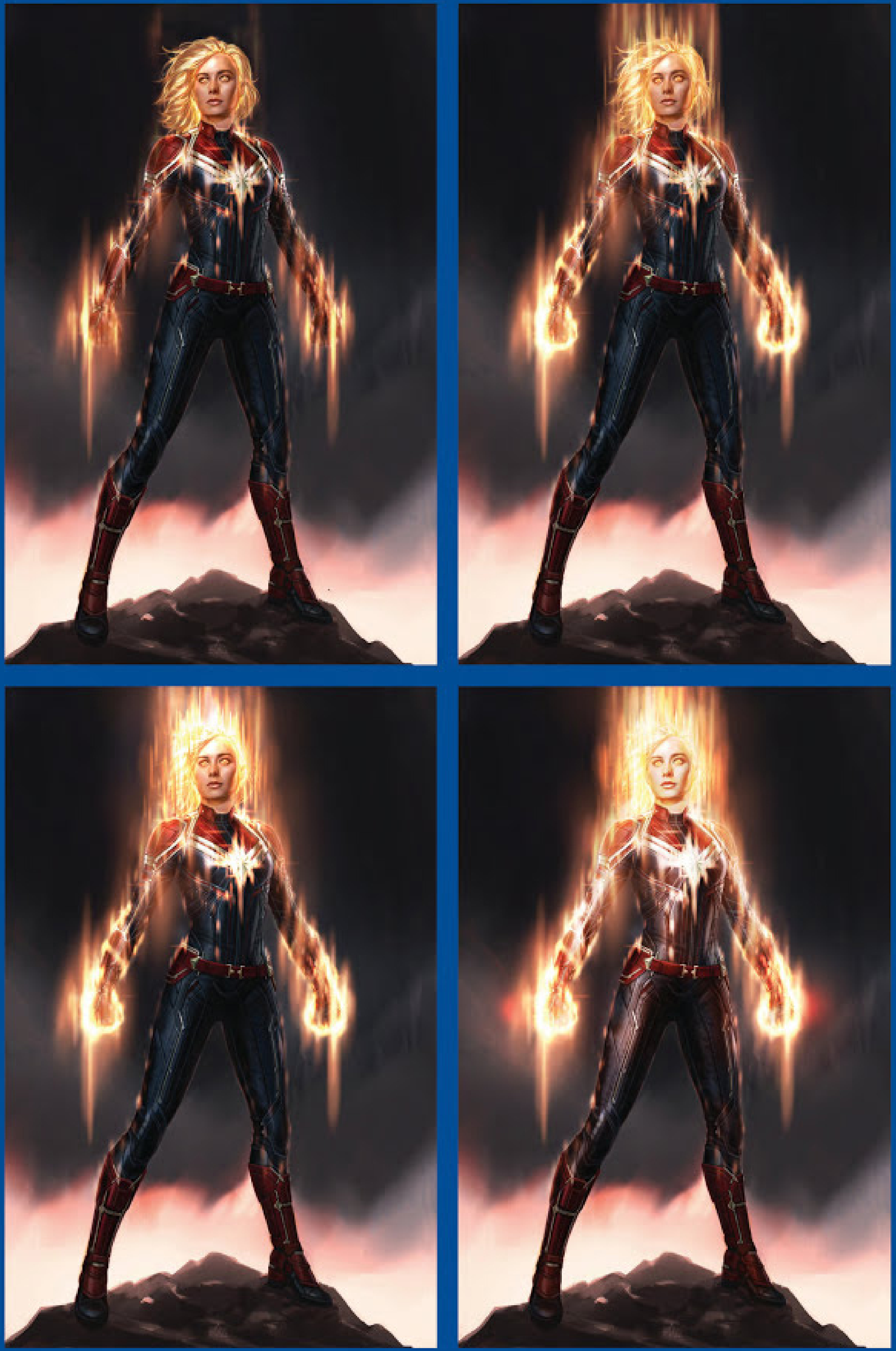


Fans will first see Carol wearing her iconic red-blue-and-gold suit in *Captain Marvel*, but her look was crafted during pre-production for *Avengers: Endgame*, which was filmed first. "I was essentially creating designs for the Russo brothers for Captain Marvel," Director of Visual Development Andy Park says. "And like a lot of characters that we've designed in these movies, it's usually so early that they don't necessarily give us anything beyond the comic source material. So that's always the first thing that I do. I looked at the way she's been depicted—all of her different designs from Ms. Marvel to her current Captain Marvel look. Her more current look, which was redesigned by Jamie McKelvie, was a look that I thought was really cool already. So I thought staying in that vein would be the way to go."

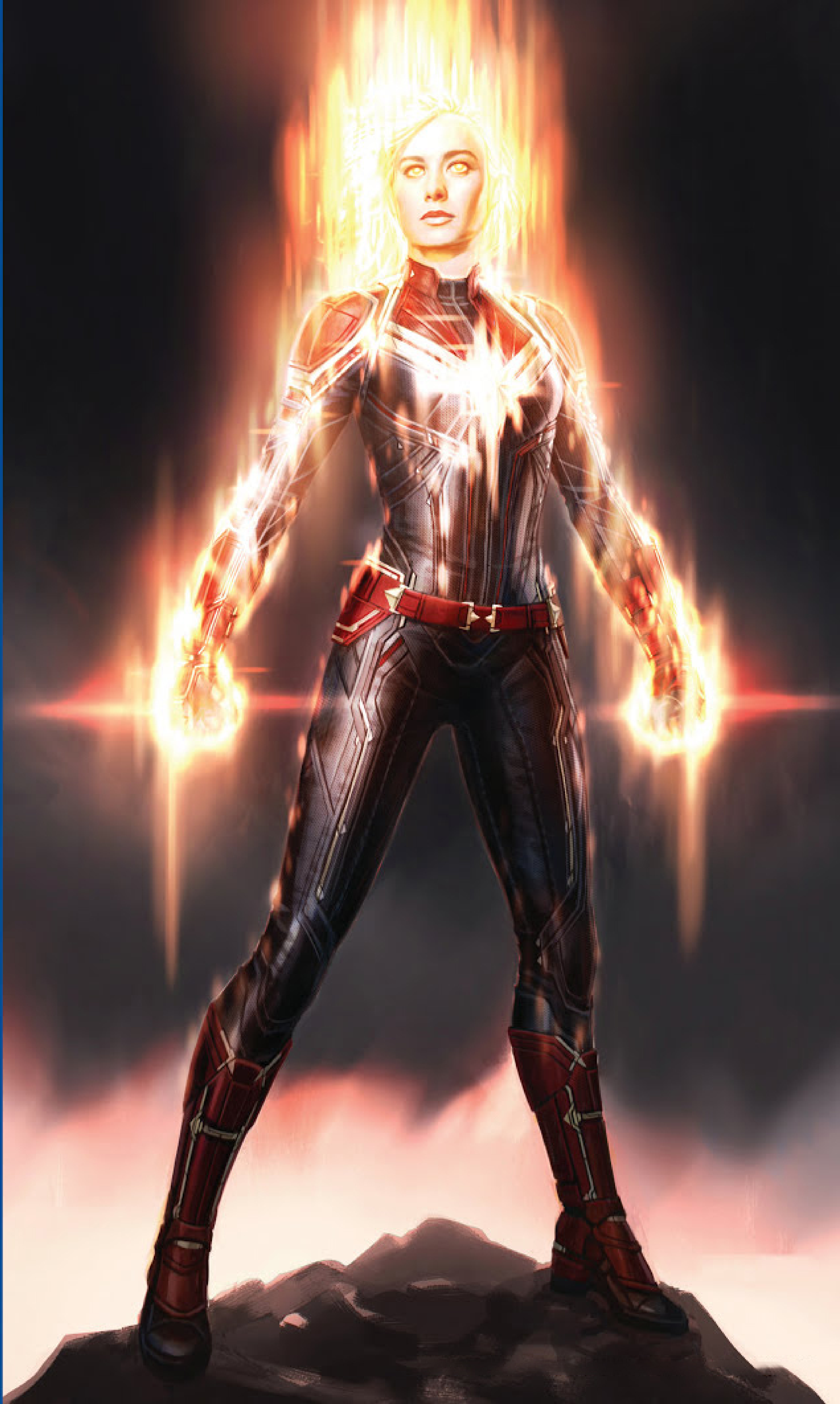
From there, Park added a few other elements. "She knows she's part Kree, so her look should feel somewhat alien," he says. "She also has her Air Force military background, so I infused a military look into the costume as well. I was trying to combine a look that denotes she's a soldier and that she's somewhat alien, and also just stay true to the comic."

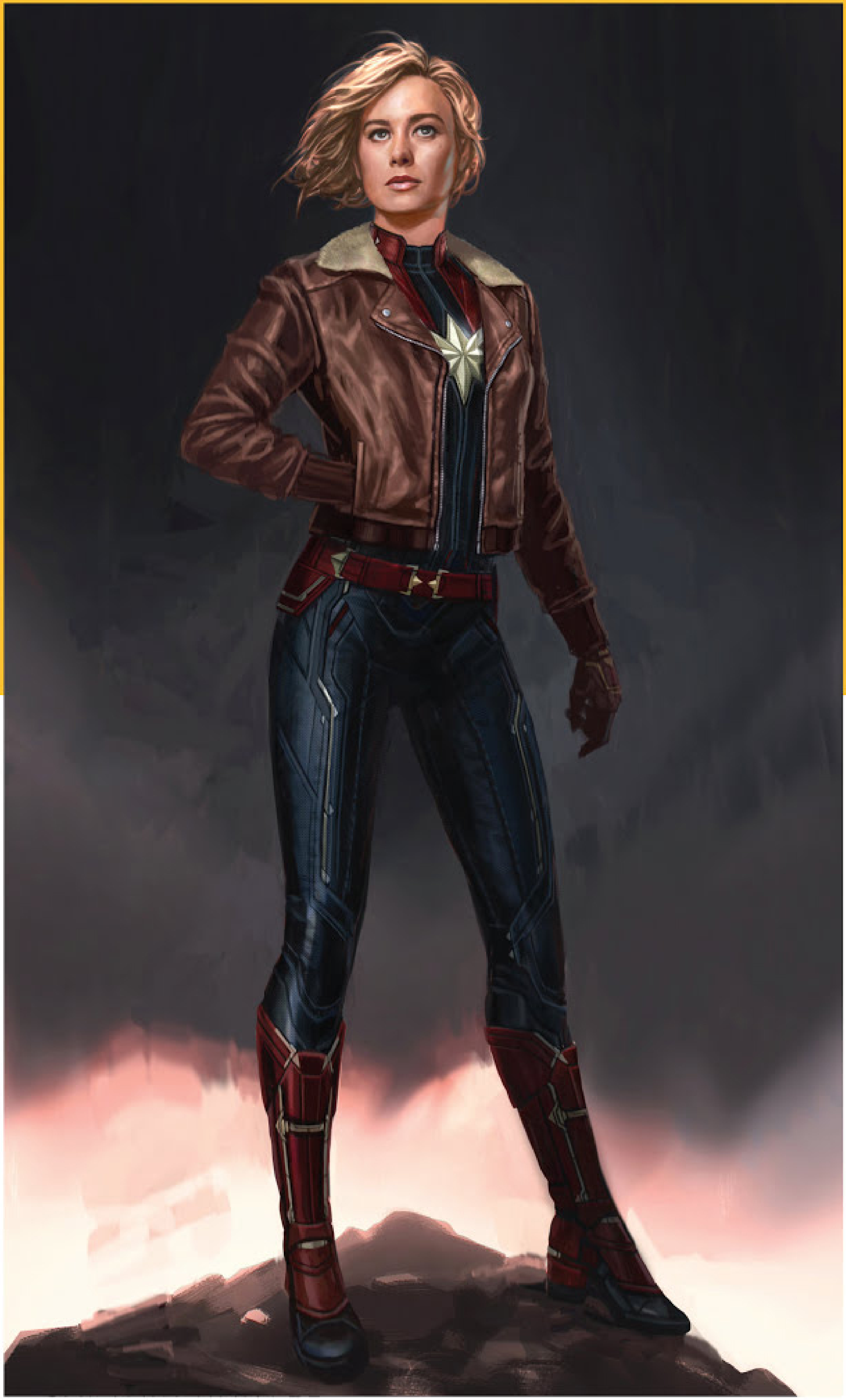
PREVIOUS SZE ■ PARK ■

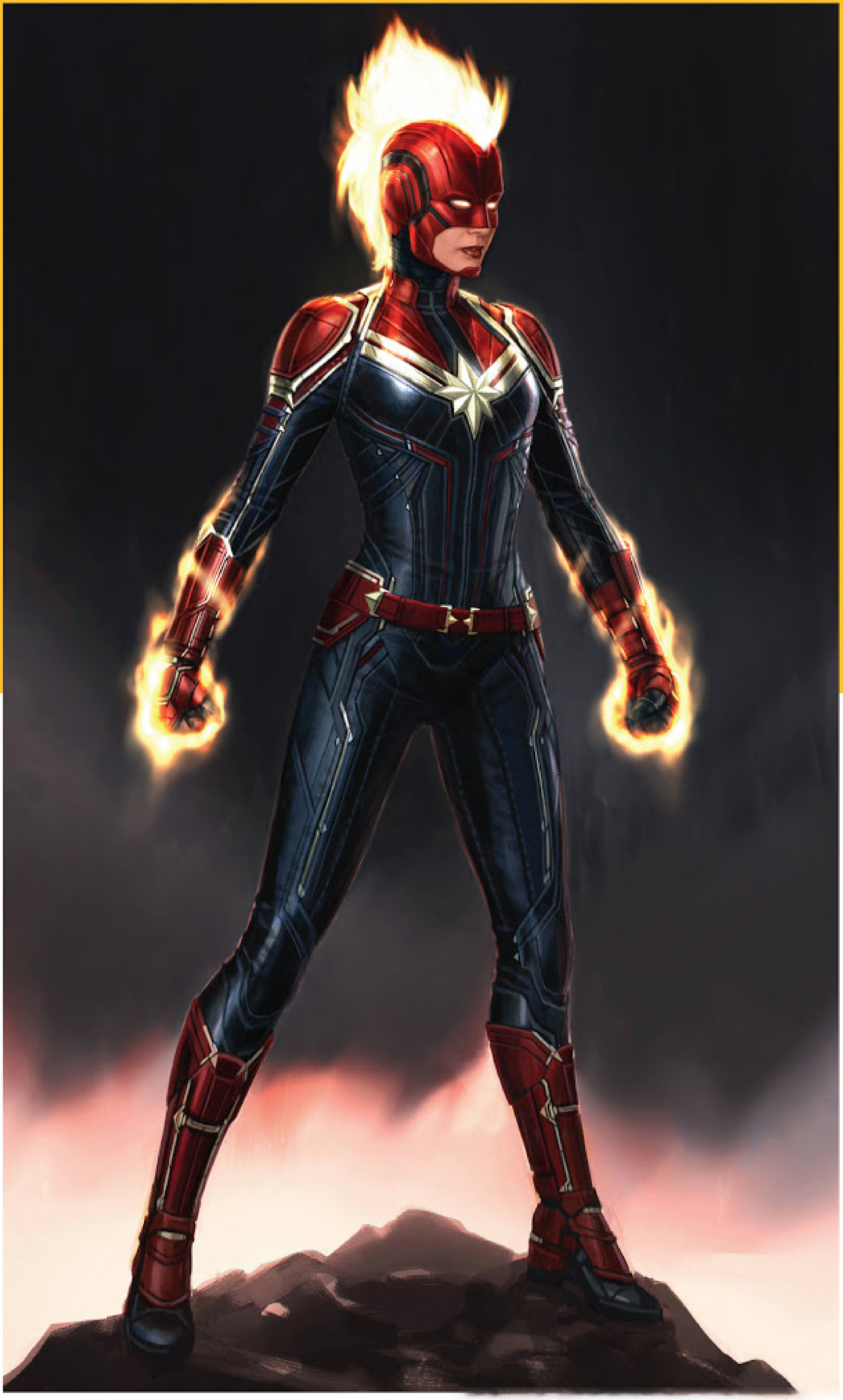
MARVEL



■ PARK

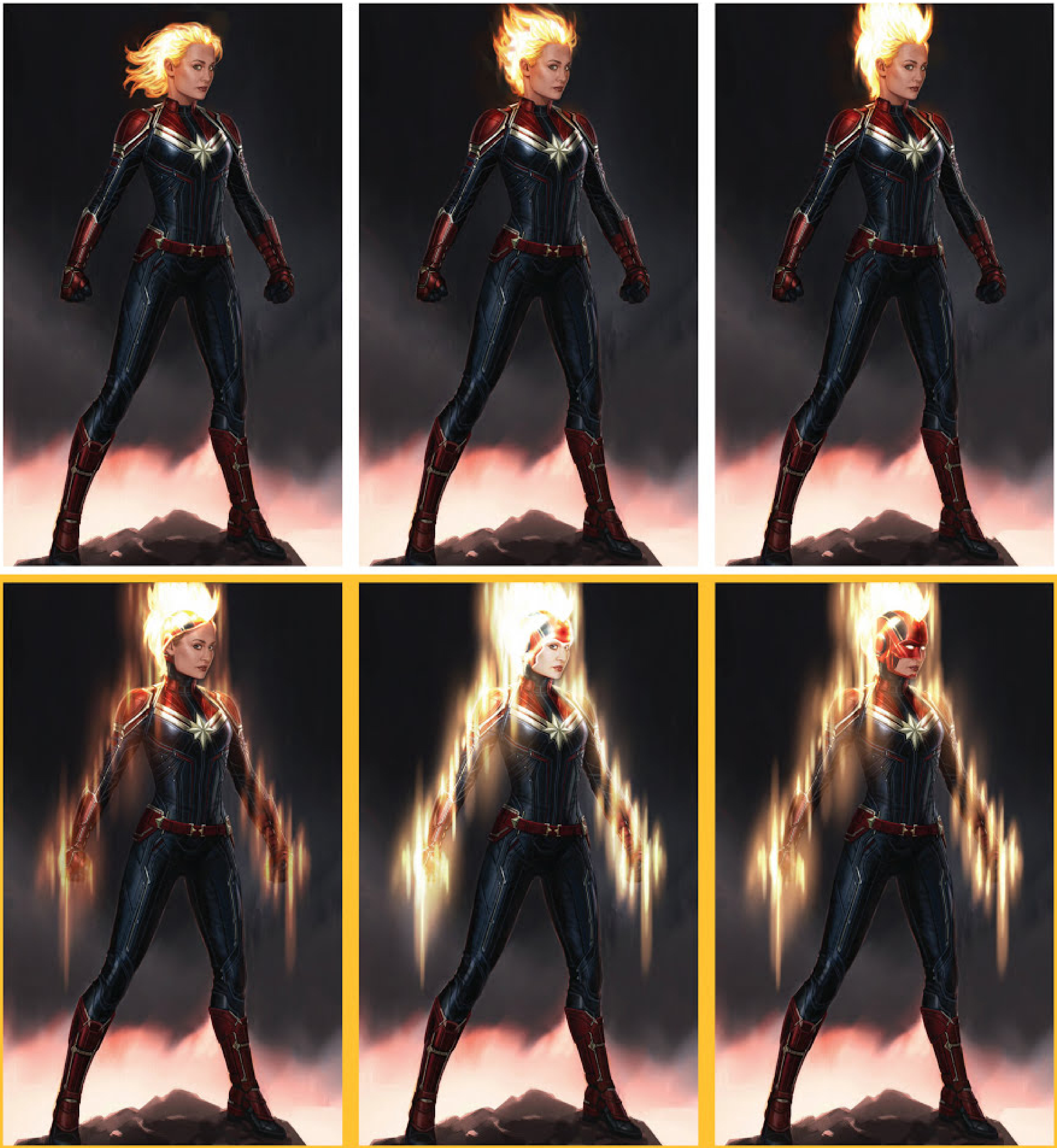


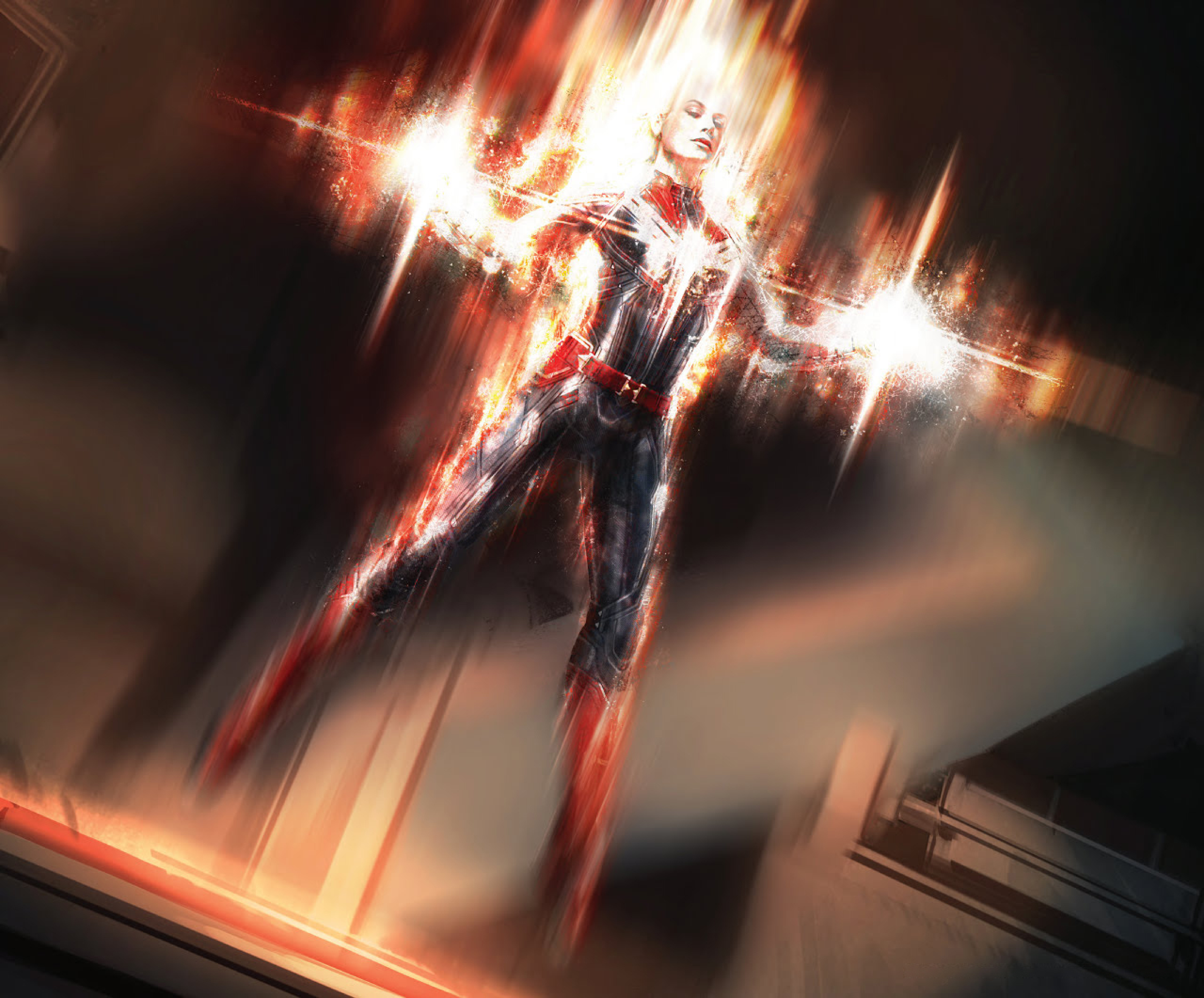


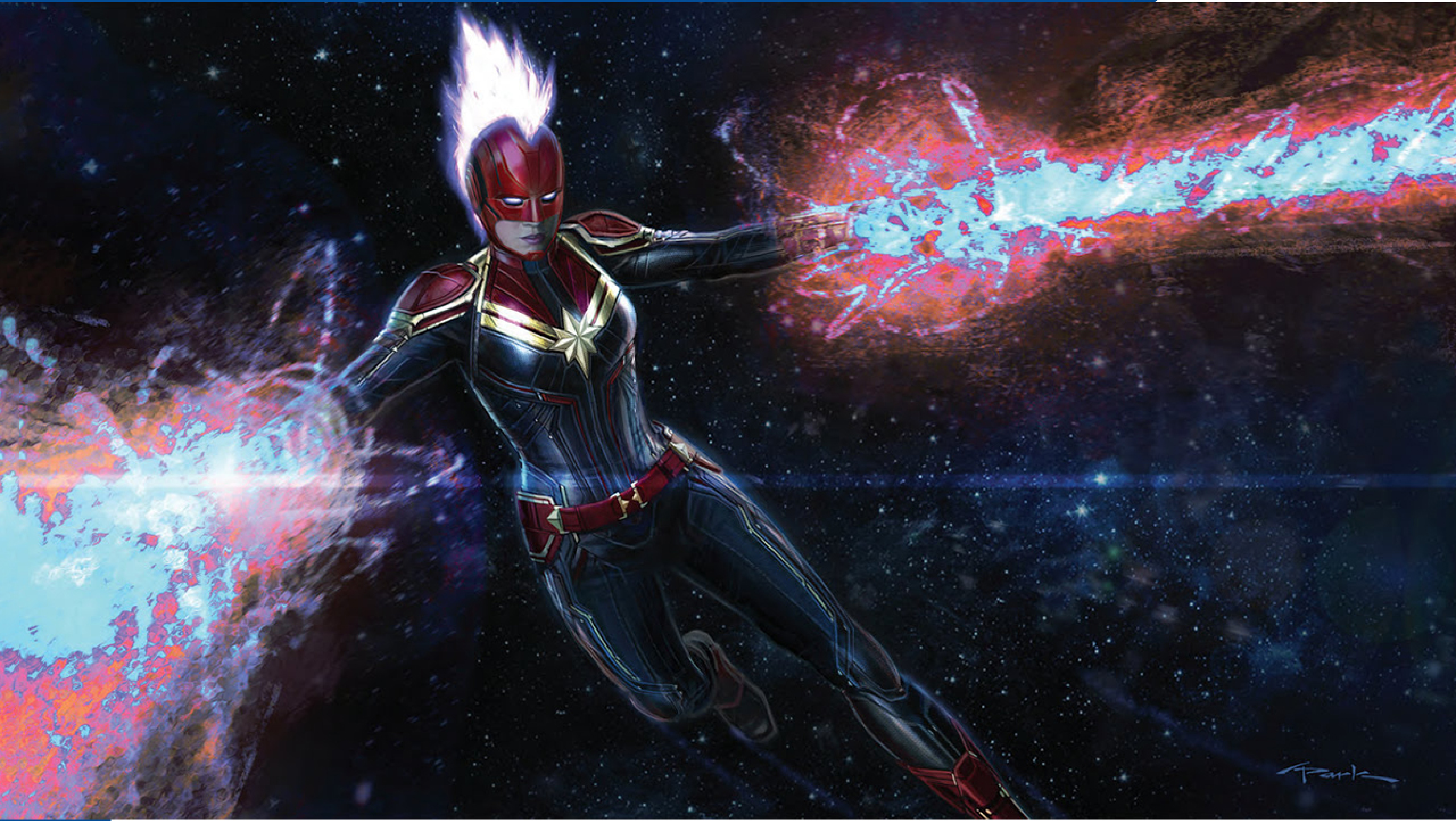


"For her Binary powers, I was just trying to create a look that denotes the strength of her abilities," Park says. "I was trying to come up with looks that didn't feel like fire—but that was a hard thing because once you go into the oranges and yellows, it quickly goes into that territory. I was trying to explore how the energy can kind of wrap around her body. That it's something that comes from within, which is challenging because there's no skin besides her face and then her whole costume. We don't want to make it look like the power is coming from the suit. That's not where her powers come from. Her powers come from her. Eventually, in the concept phase, they started liking the idea of a verticality to her powers. So rather than looking like flames were emanating from her body, I was doing options where there were these vertical lines within the powers that denoted this upward mobility, and that's the theme of her: higher, further, faster, always getting up, and always rising up to any challenge. So that's where the idea of creating this vertical look to the power came from. At the end of the day, I don't think that necessarily translated into the VFX, but that's just a normal part of the process."

PARK ■







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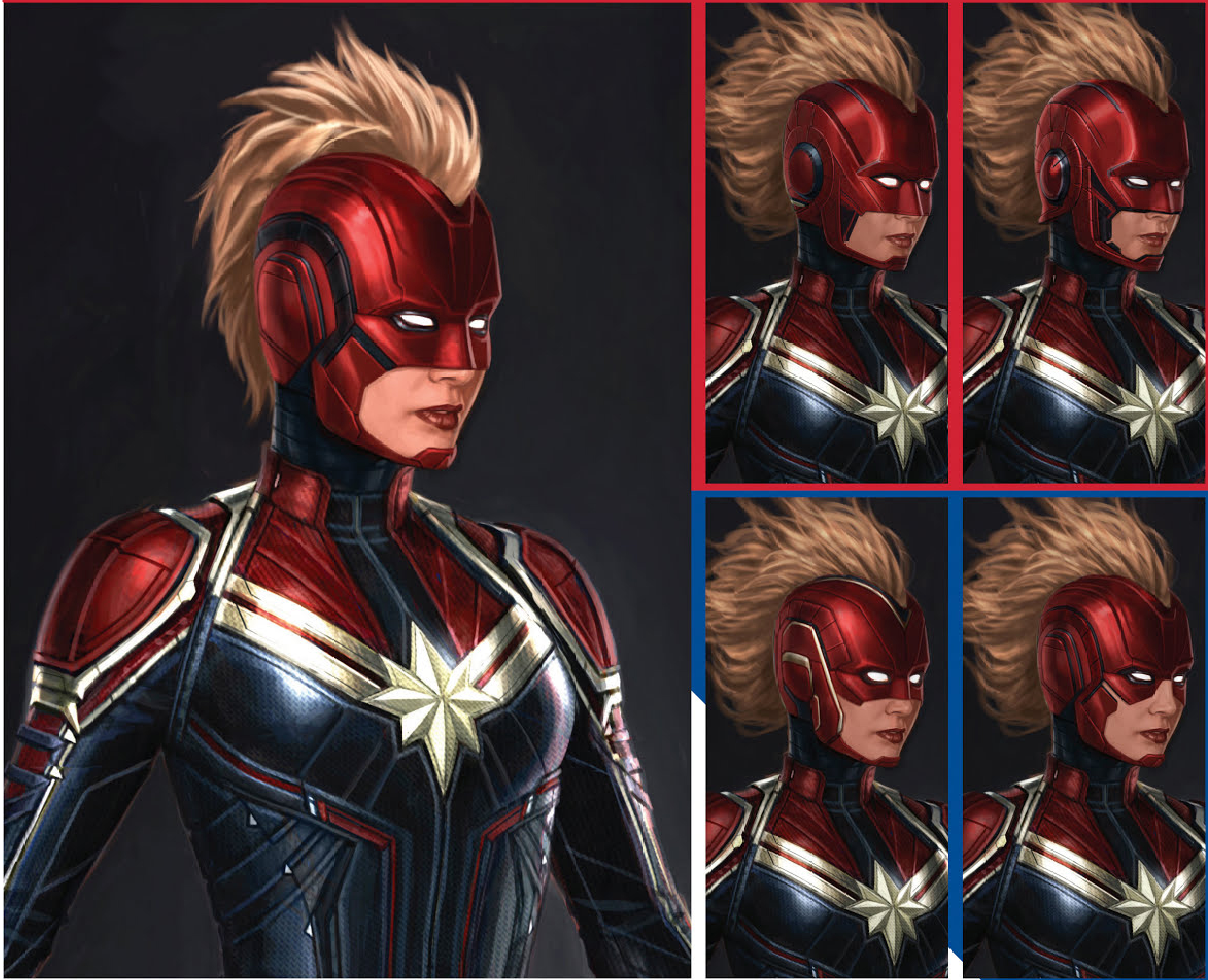
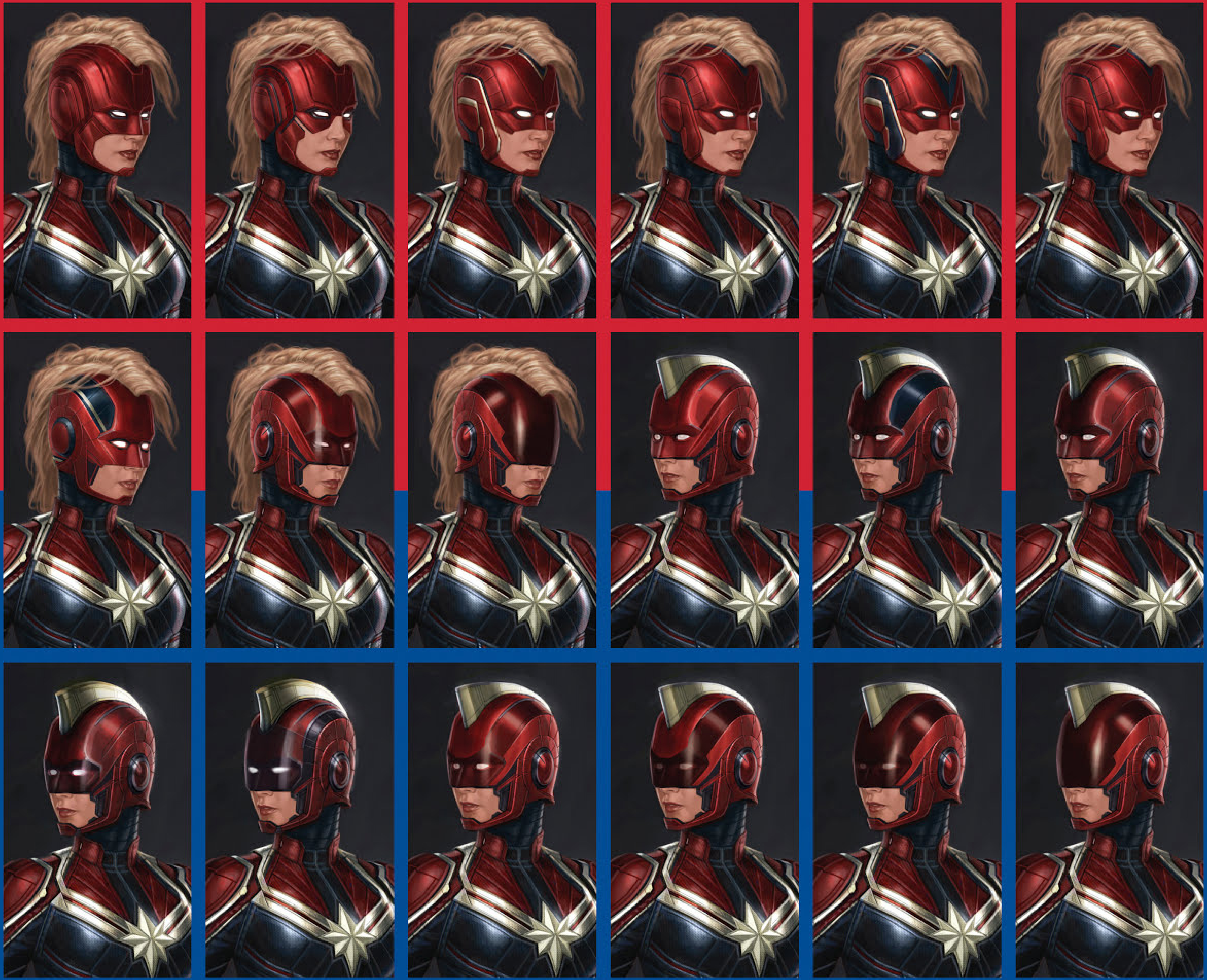
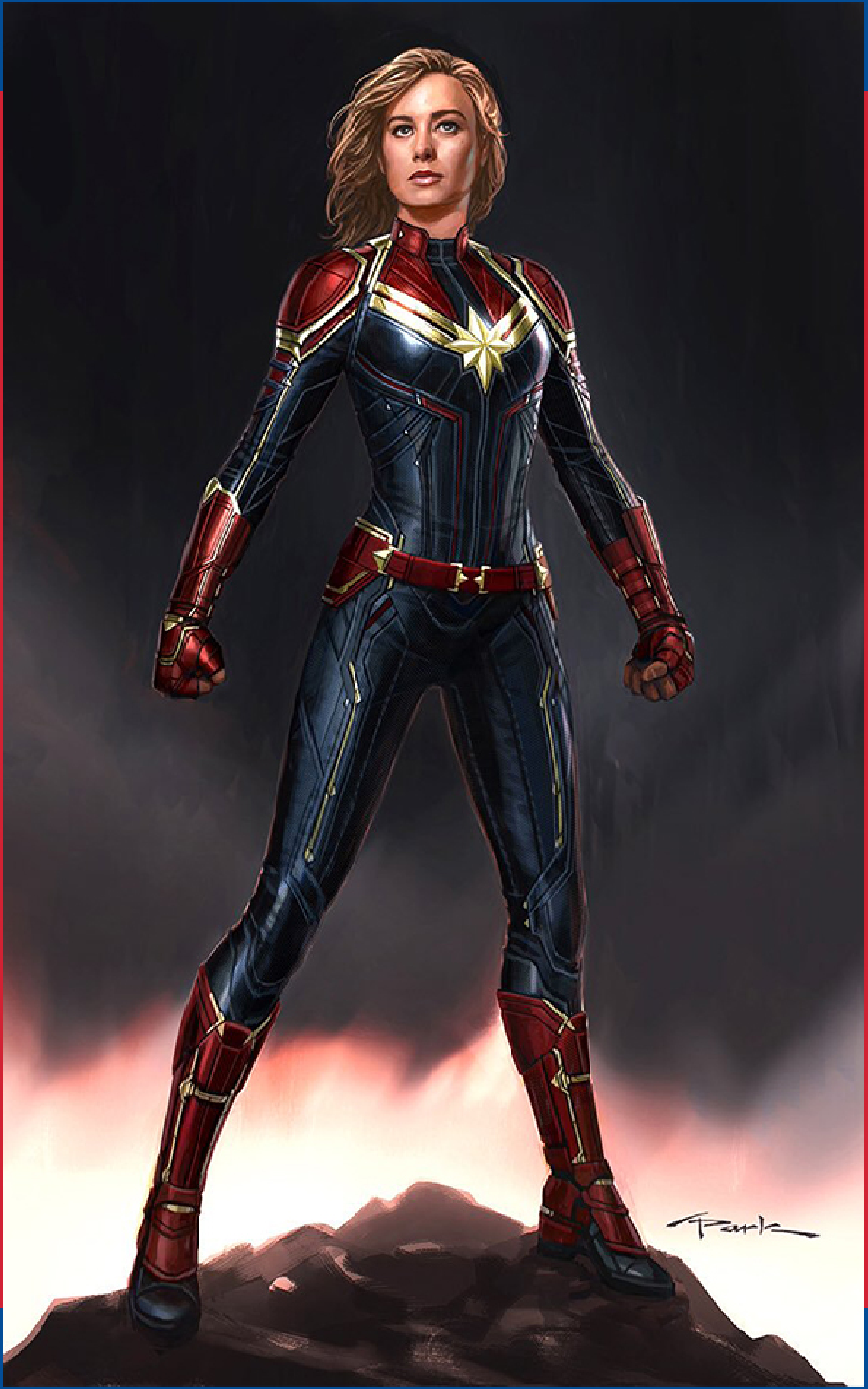




PARK

BINARY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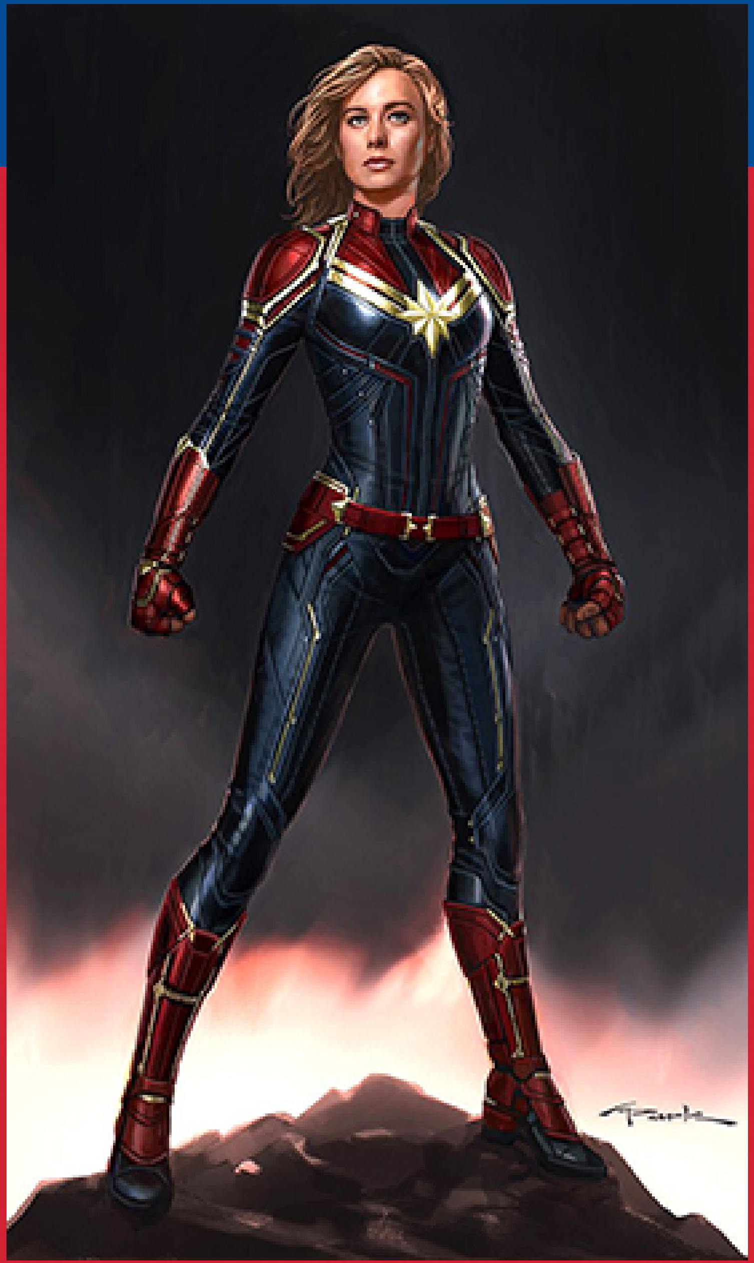
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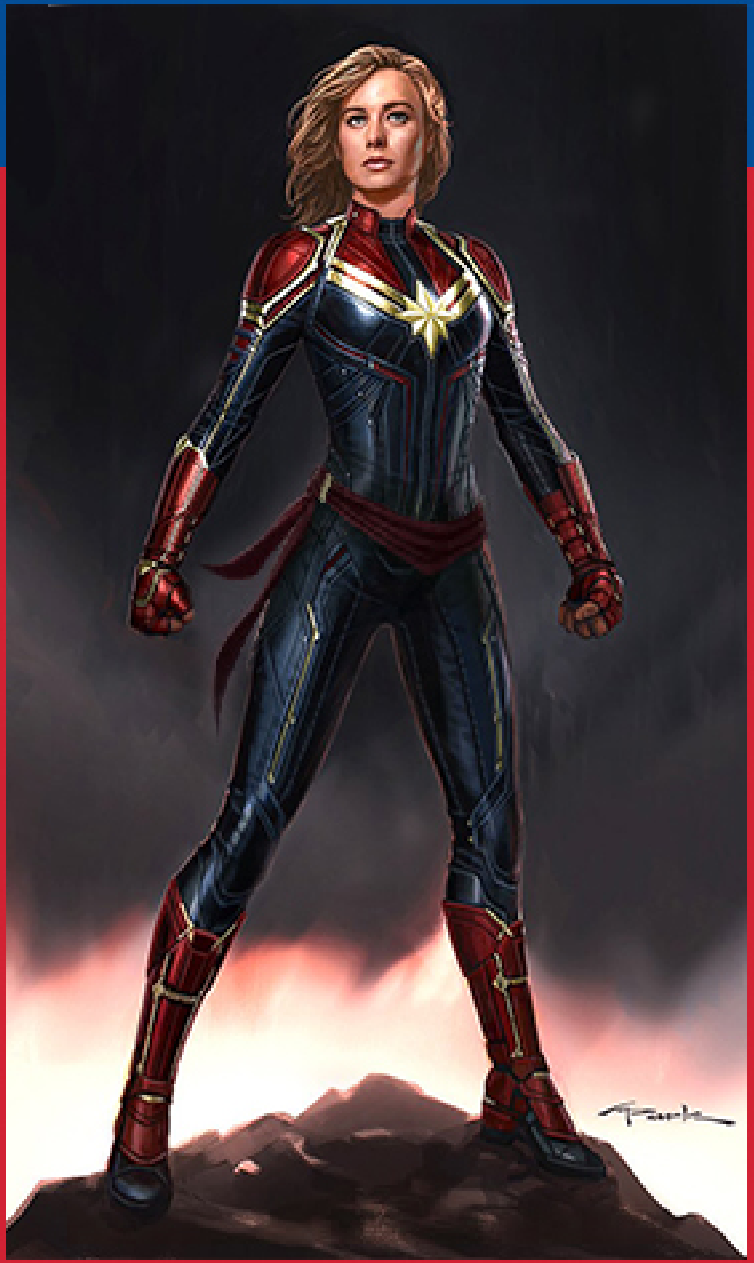
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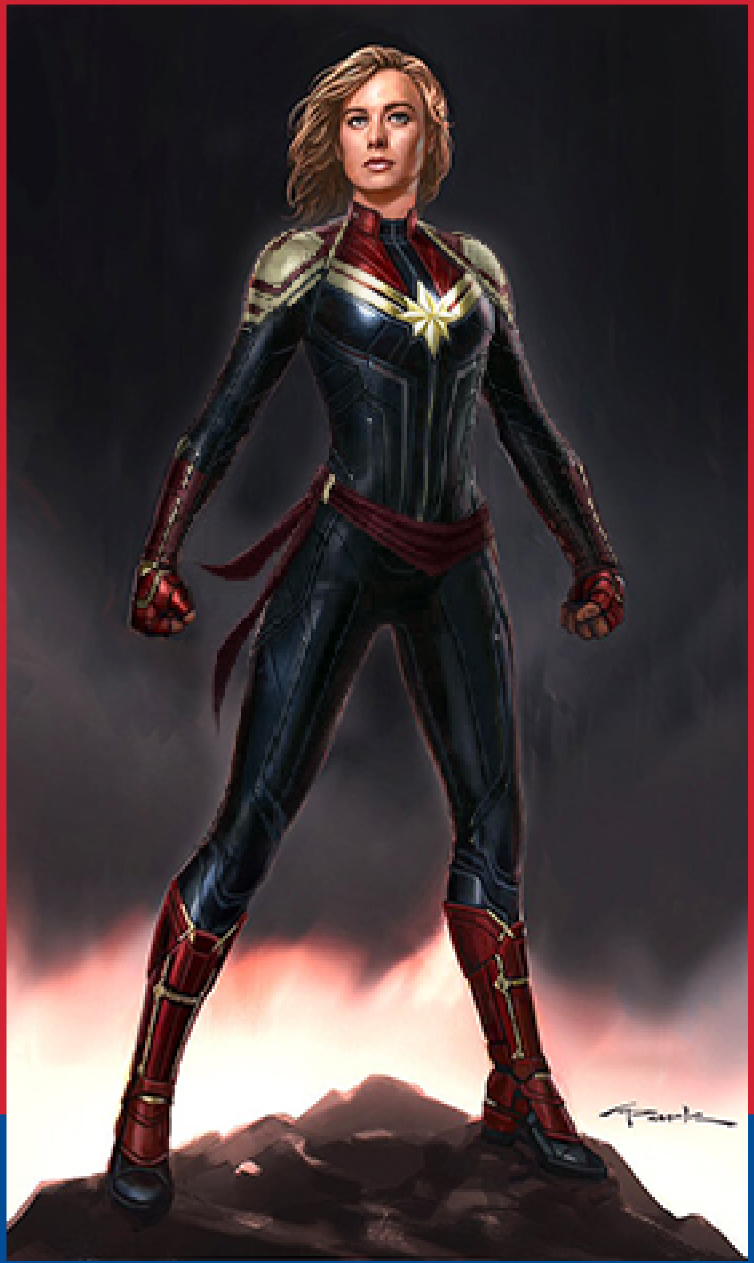
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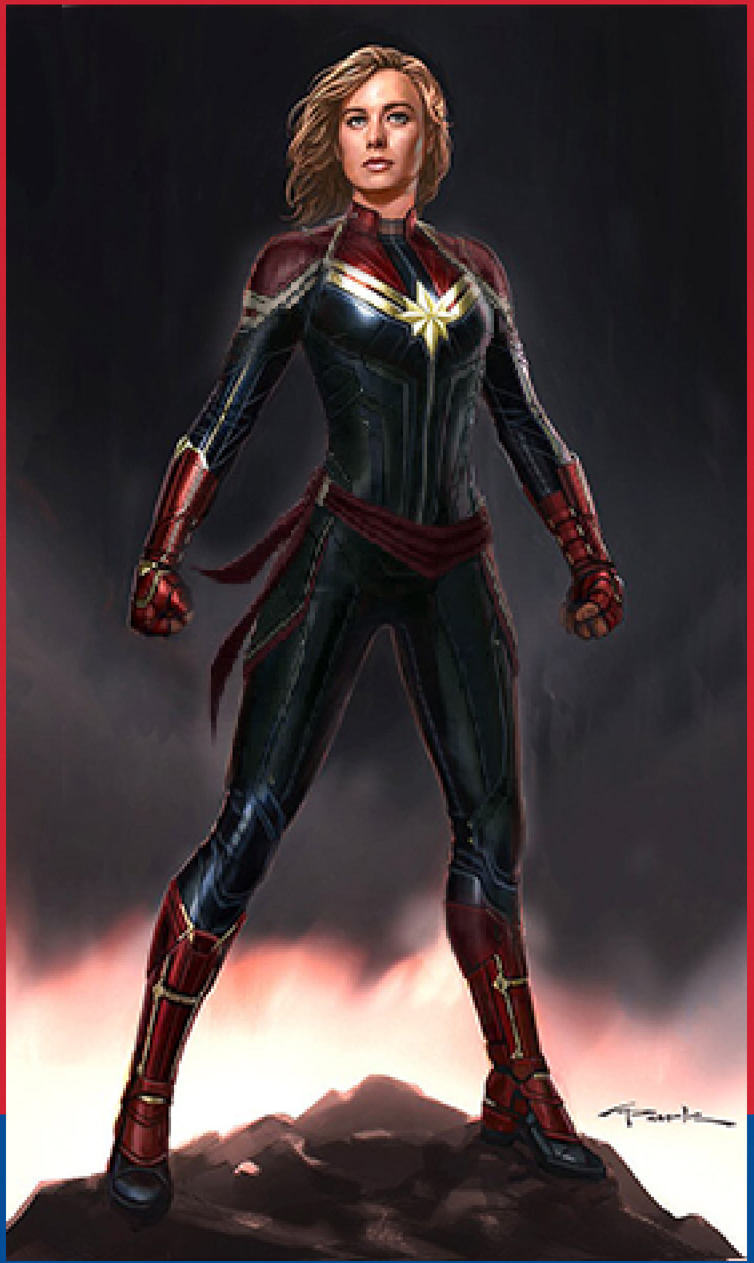
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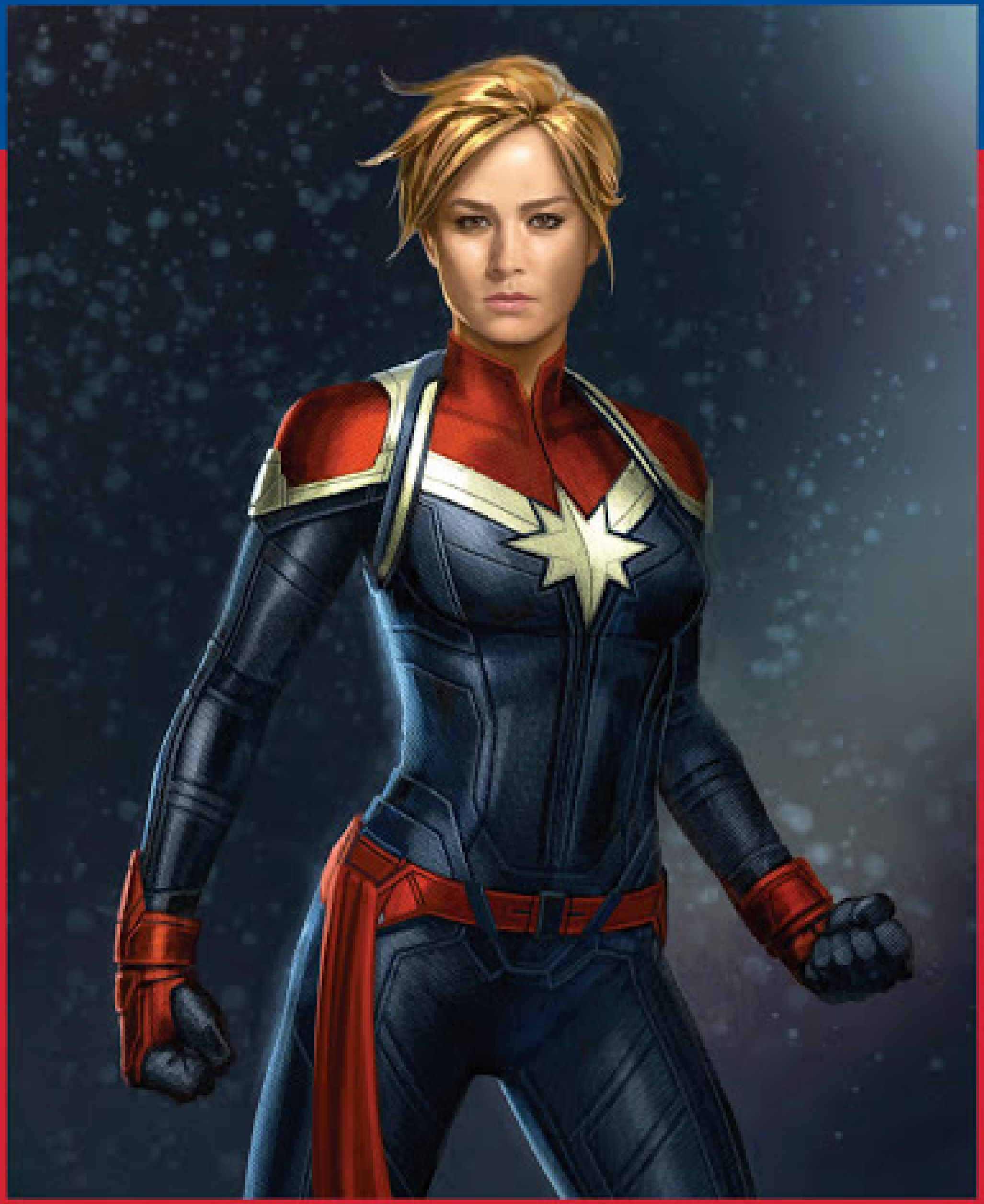
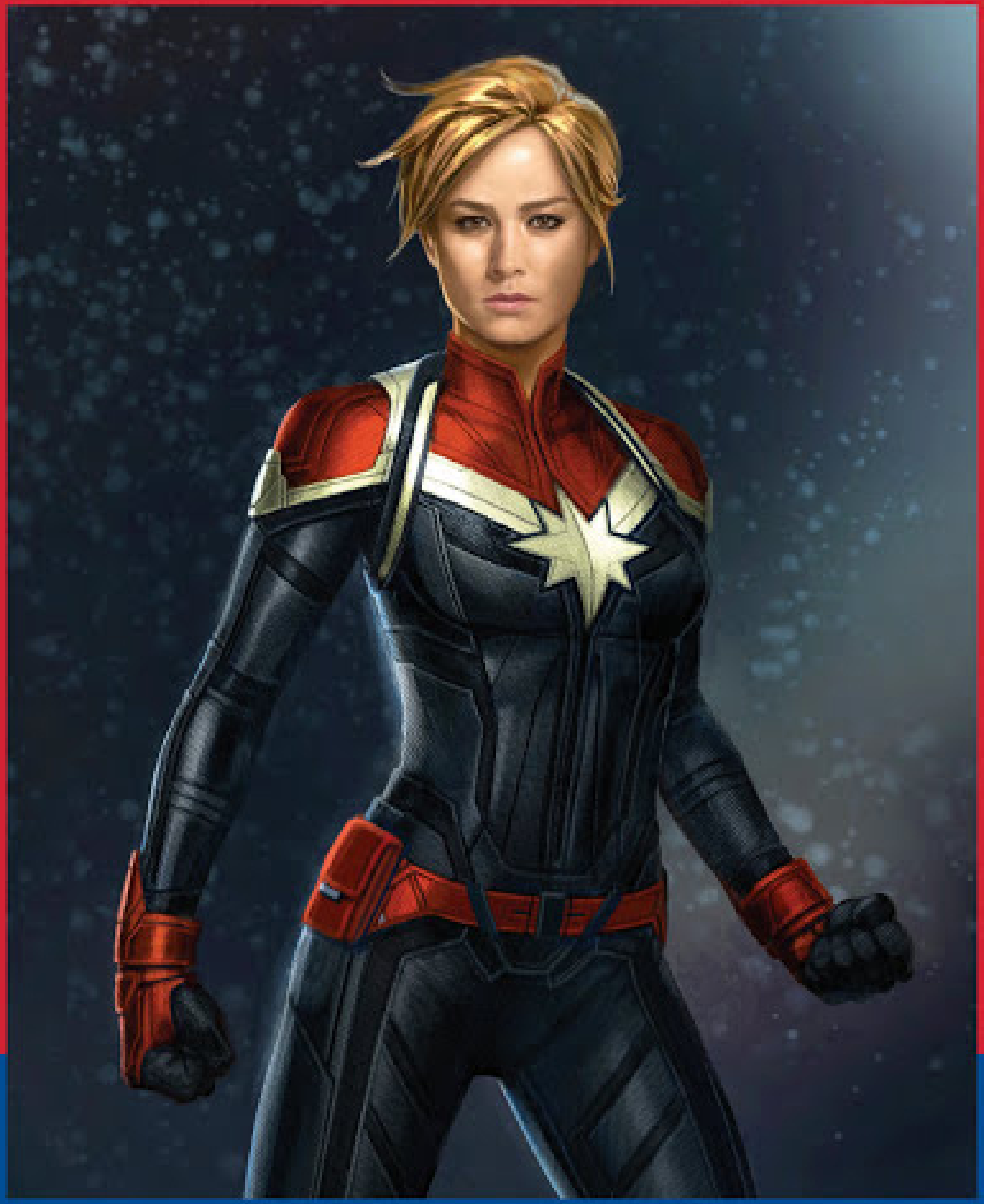
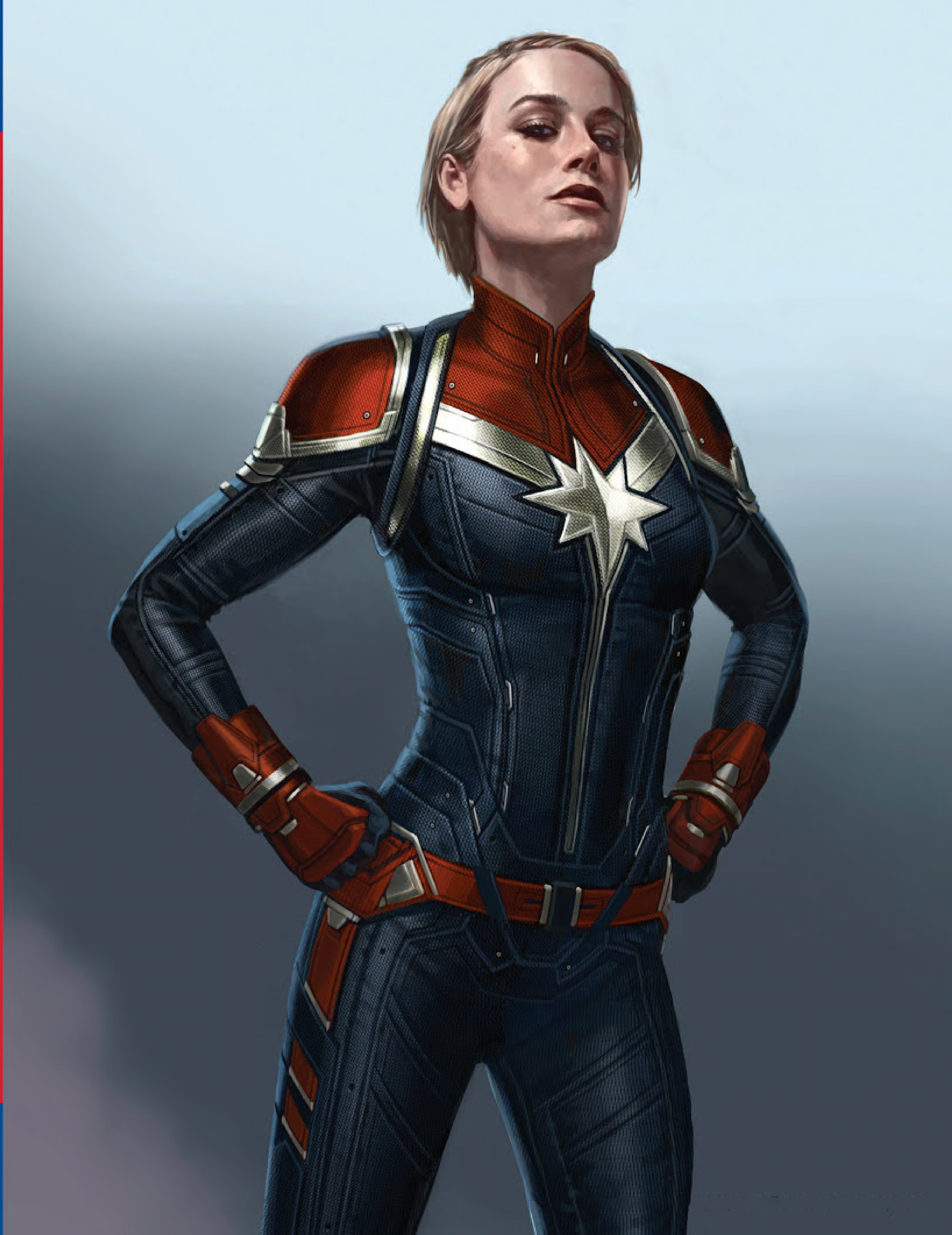
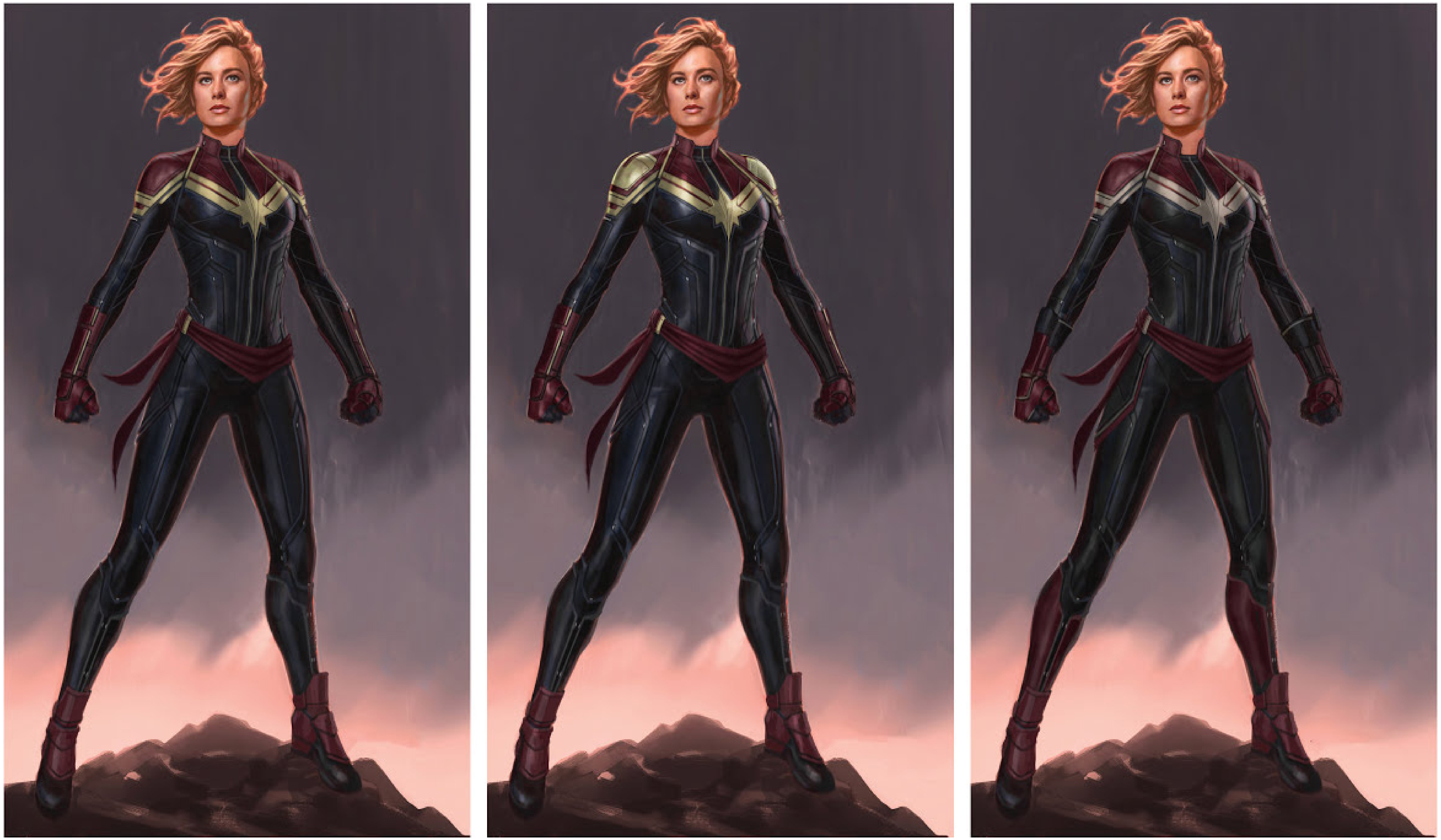


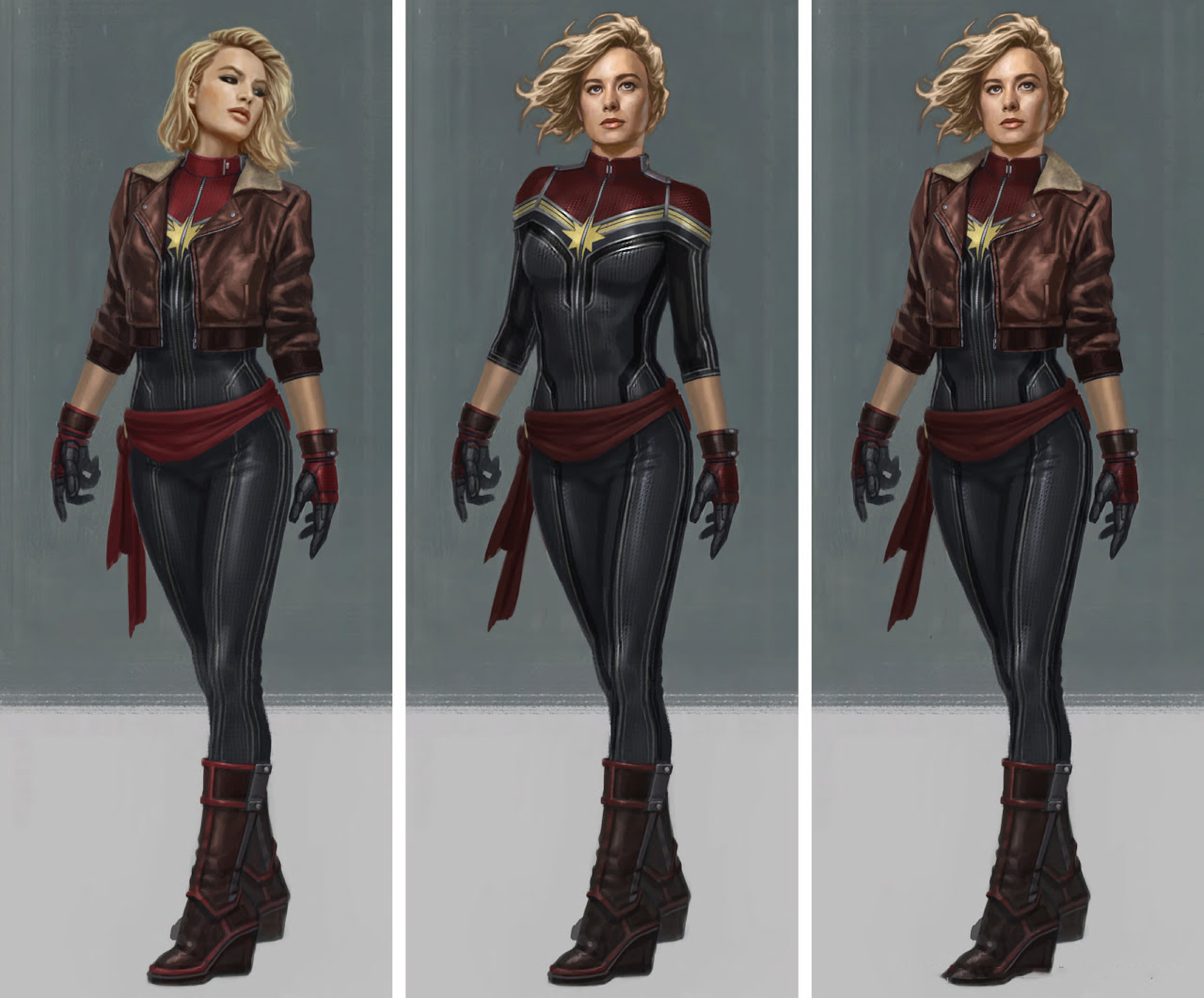


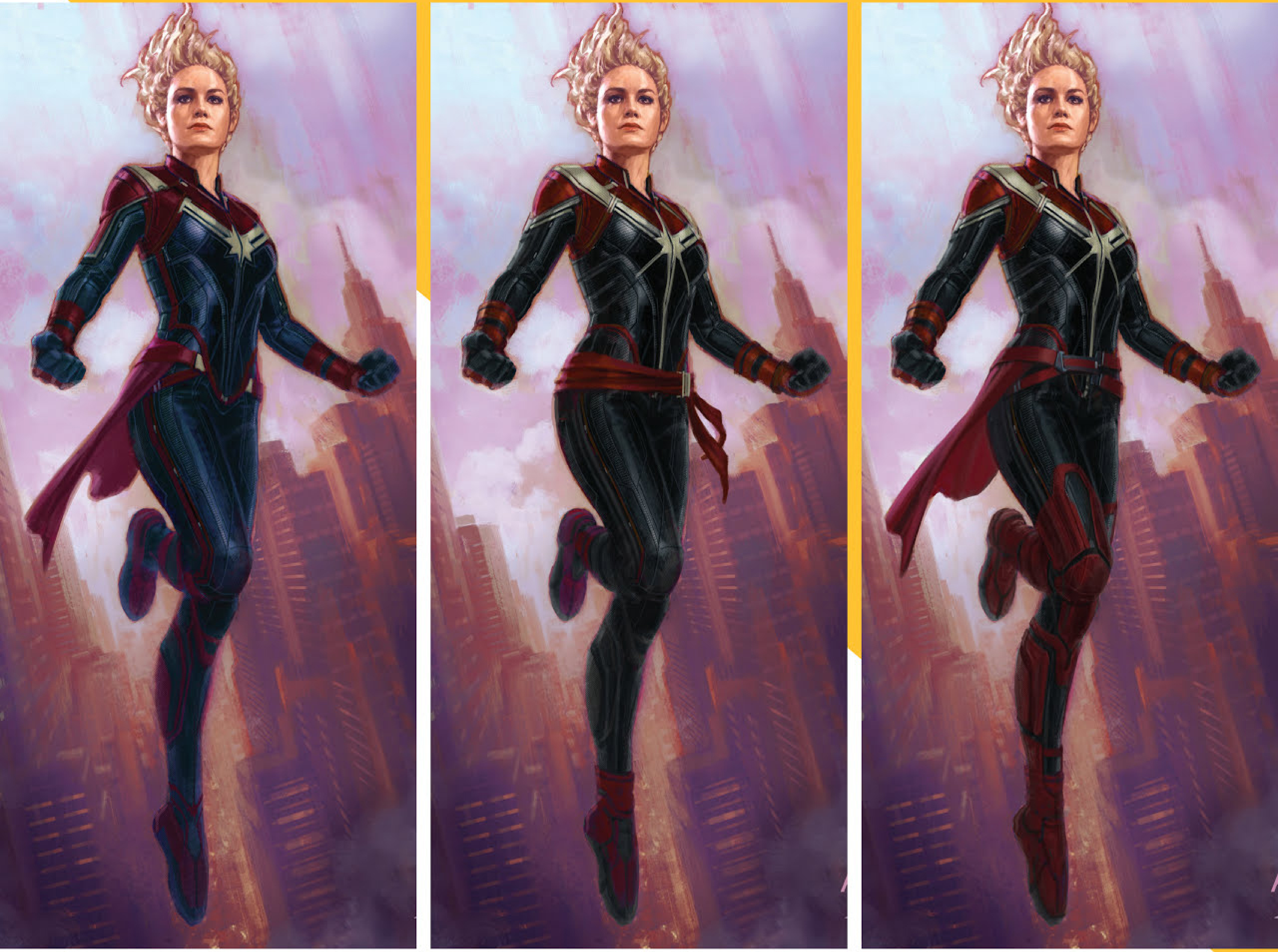
■ PARK

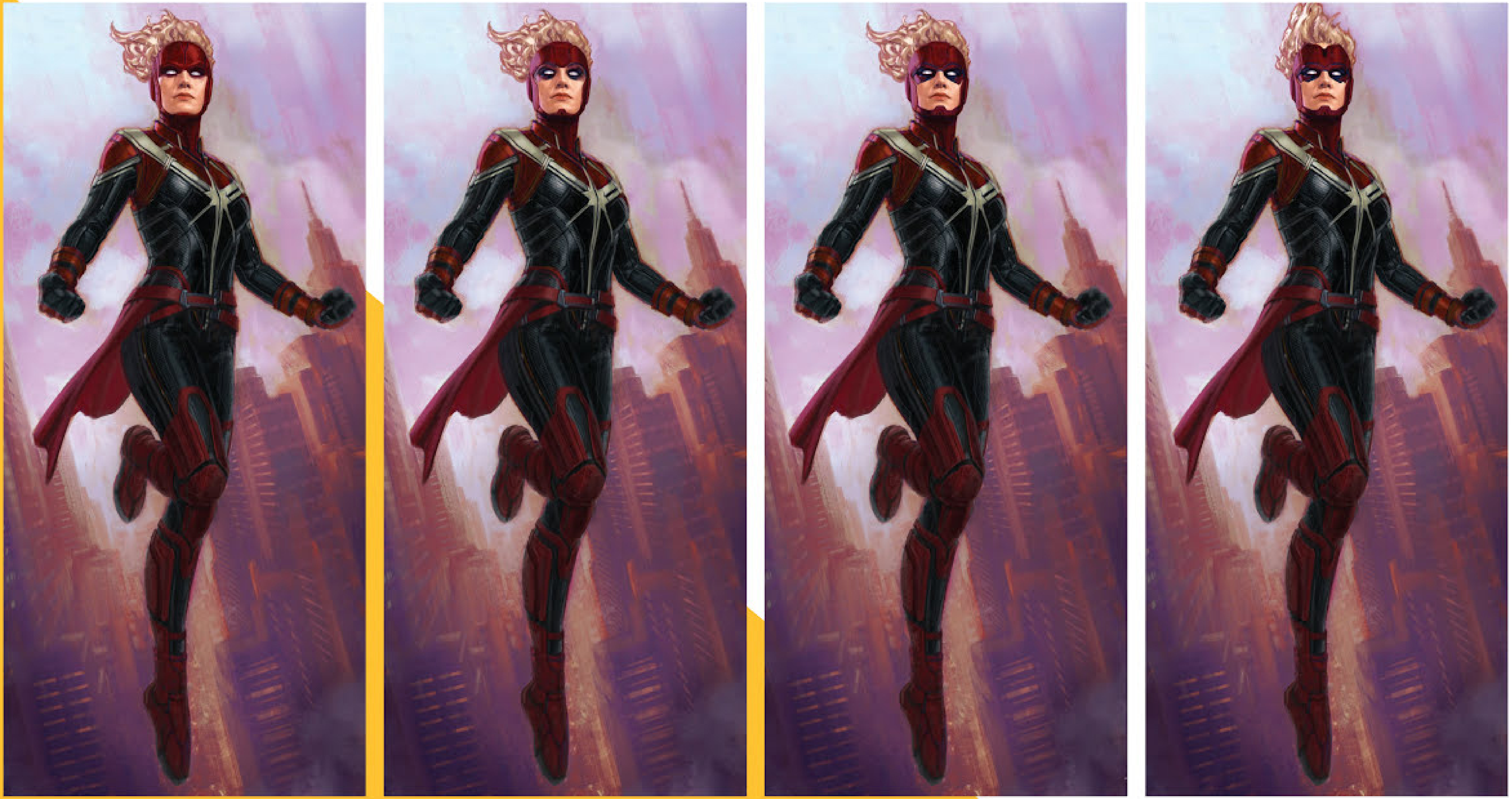




“Designing Captain Marvel’s look was quite an interesting journey in itself.” Park says. “I’ve been with Marvel Studios since 2010, on an amazing ride witnessing the unprecedented run of films that tell an overall cohesive story that is the Marvel Cinematic Universe. When it was time to work on designing Captain Marvel, it wasn’t actually for her own film — it was for the fourth Avengers film. Actually, there was a moment where Captain Marvel’s debut would be at the final scene of *Avengers: Age of Ultron*. So I did do designs for her on that film. But ultimately (and thankfully) the decision was made to hold off on her appearance in order to give her a proper introduction in the future. So years later, her arrival would come in her own solo film and the upcoming fourth Avengers film. But due to the ever-complex and intricate planning of all these movies, the powers that be decided to film *Avengers: Infinity War* and *Avengers: Endgame* back-to-back — and therefore, before Captain Marvel’s own solo film. This was a unique case because her film would be released in theaters before her appearance in *Avengers*, but for production we would have to design her look first for *Avengers*.”

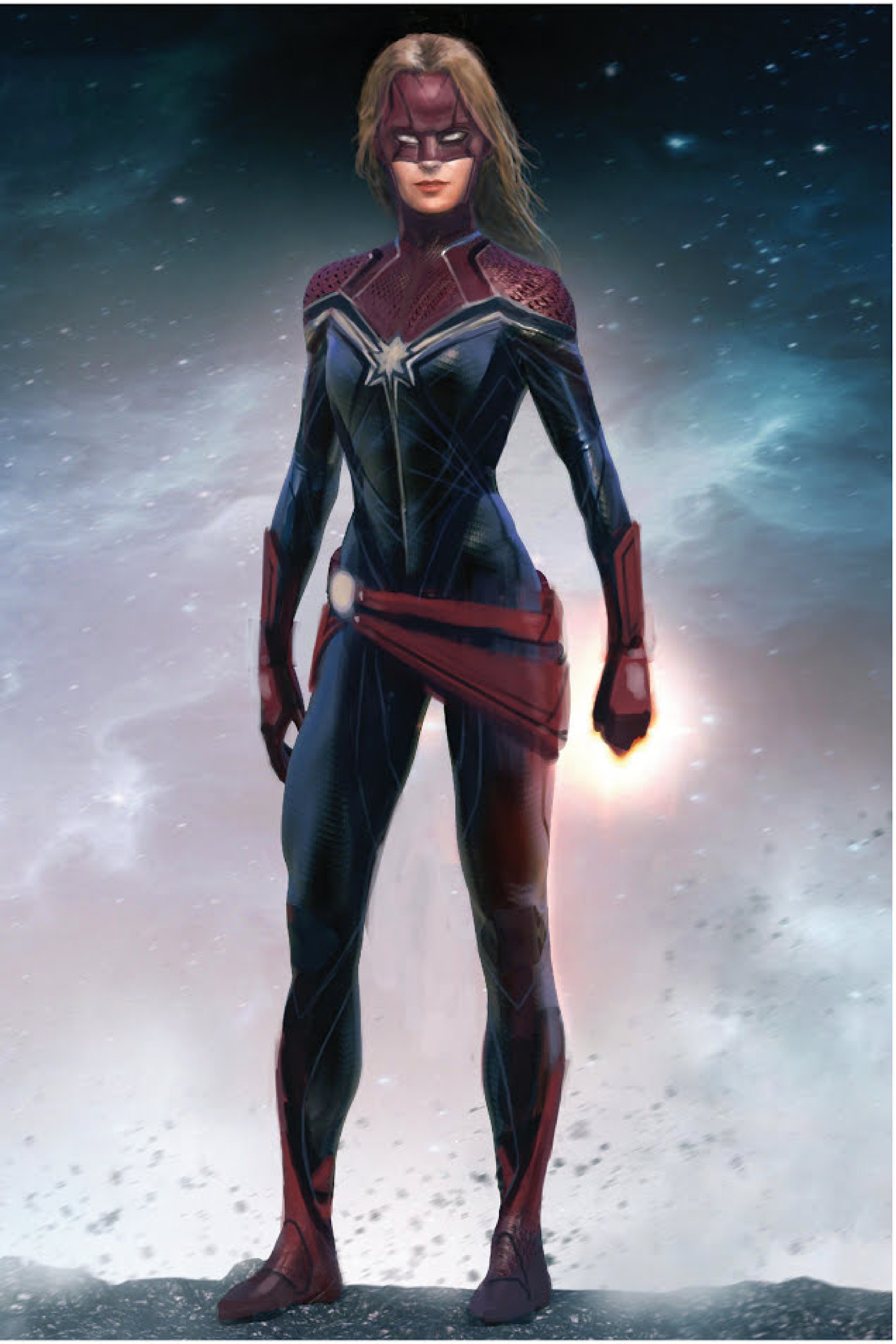






"When we look at the comic, one of the iconic things about Captain Marvel's design is her sash," Park says. "In the comic book world, you can take a lot of artistic license with character design because it's all about the graphic read of the visual. That's why you give super heroes capes, because it looks cool. Because if they're flying, it can flow in the wind. But as *The Incredibles* has taught us, capes are very impractical. That's a human reality. Having capes and having things flowing when you're trying to fight enemies is very impractical because not only can you get it caught on things, your enemy can use that against you as well. So even though I did explore having a sash—or just something flowing from her belt—at the end of the day, knowing in the story that she's a soldier in the military, the directors and producers ultimately thought it didn't make sense. There would have to be a story reason why she would be wearing a sash, or something flowing like that, and there wasn't."

PARK ■



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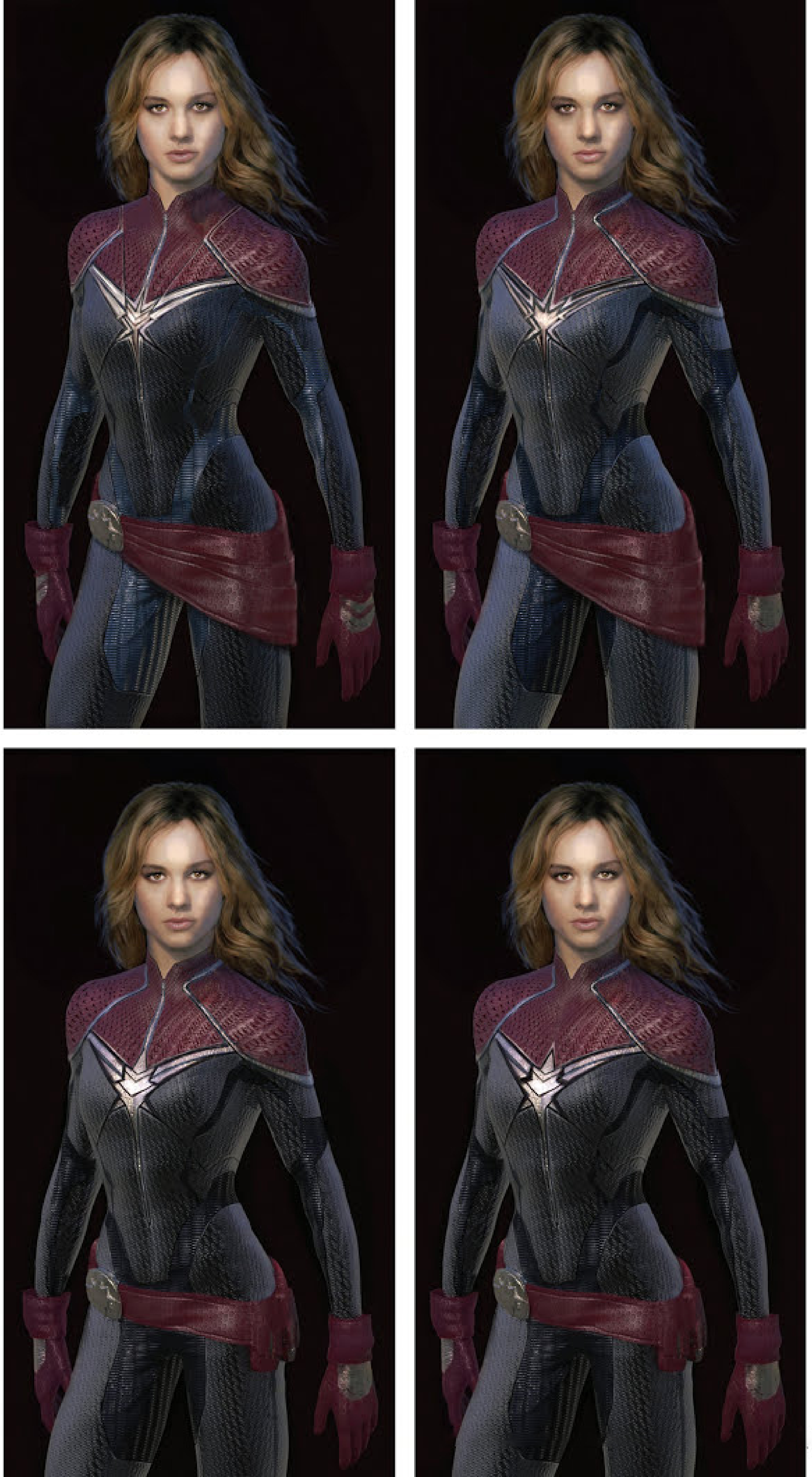

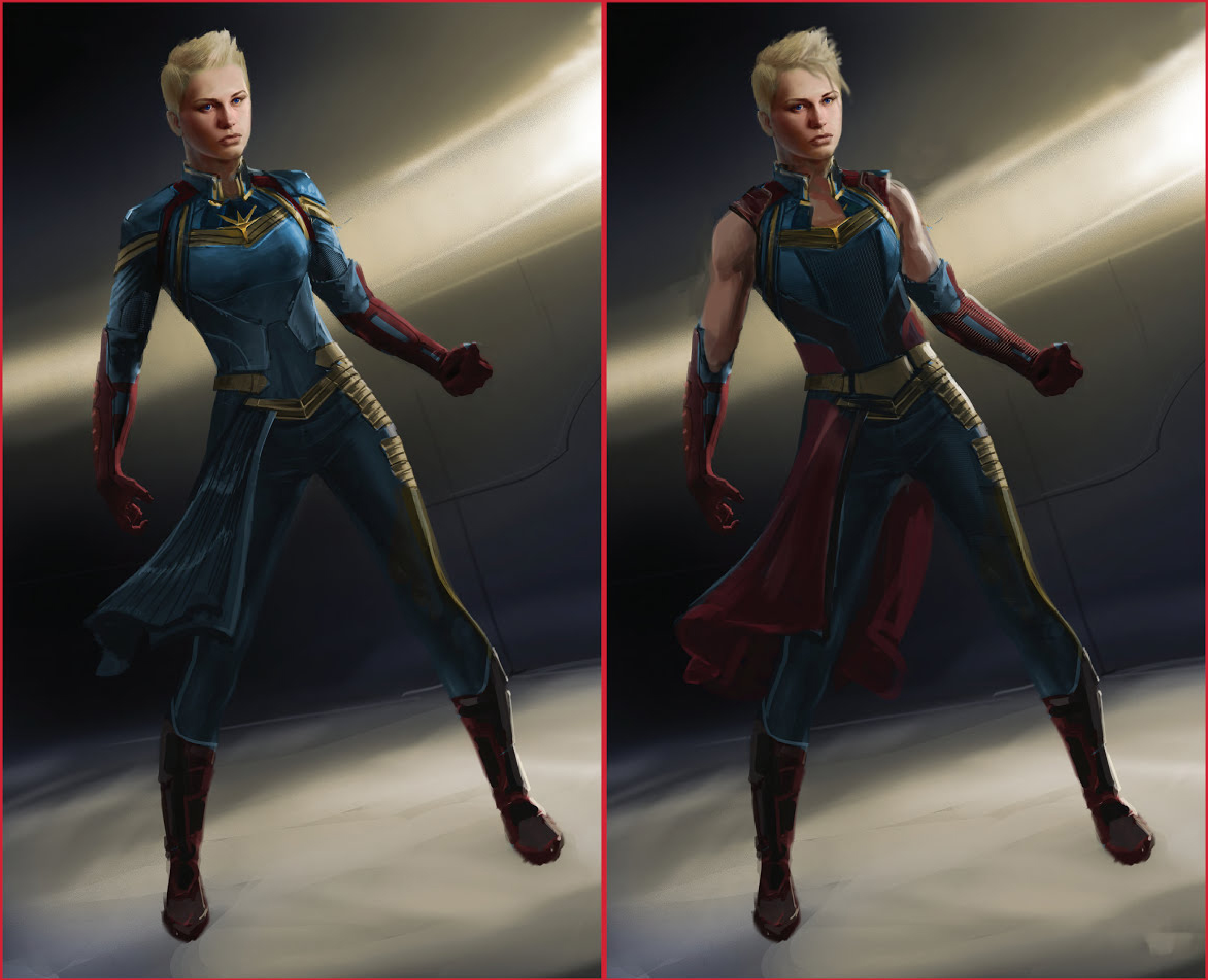

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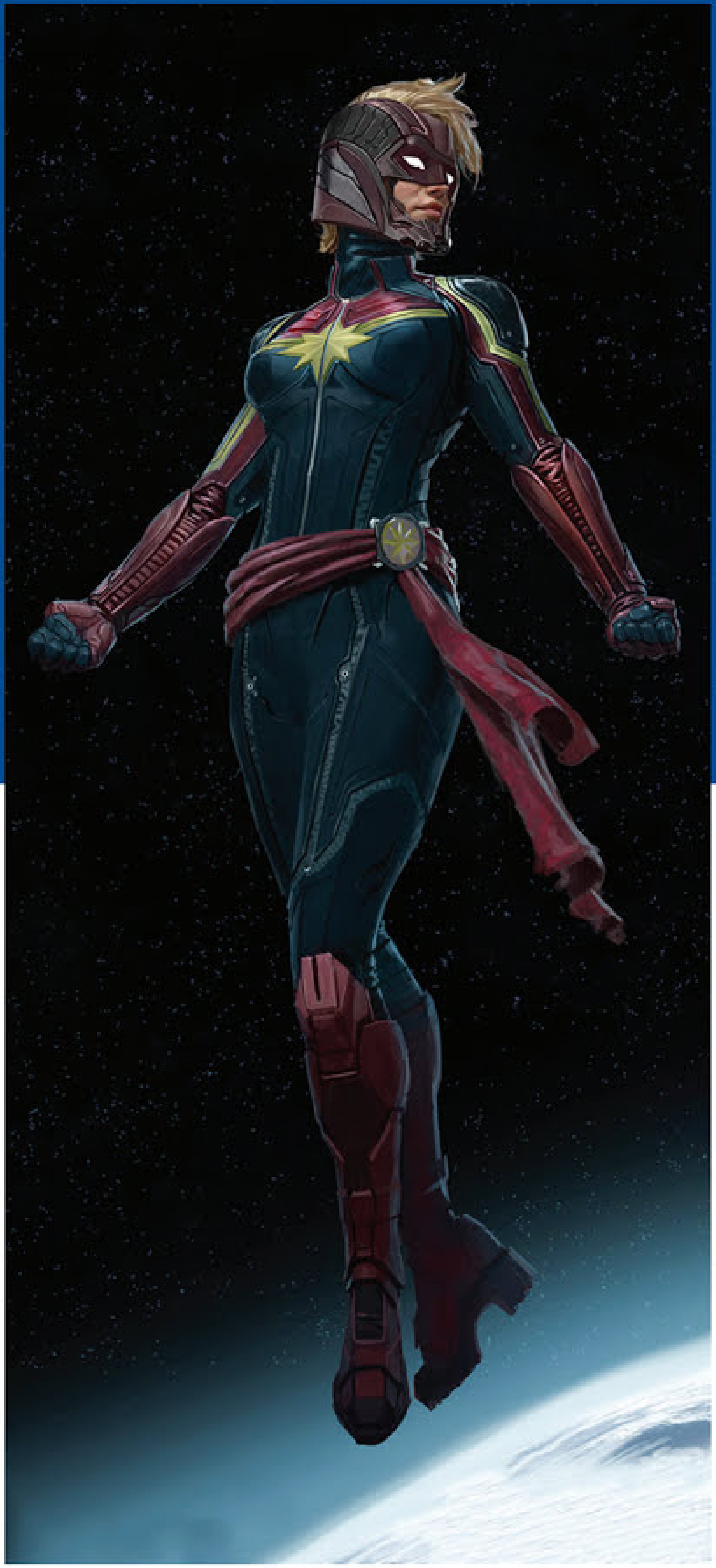

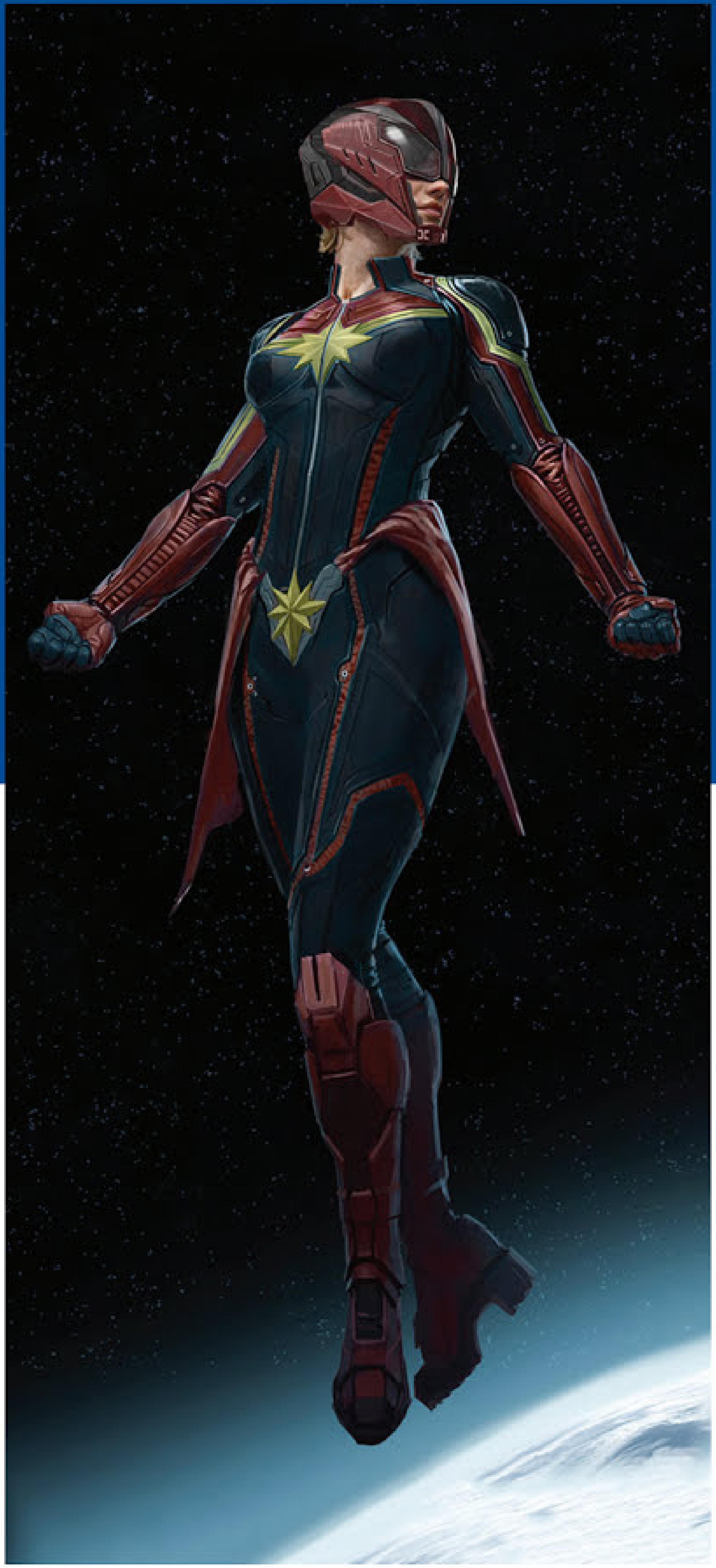

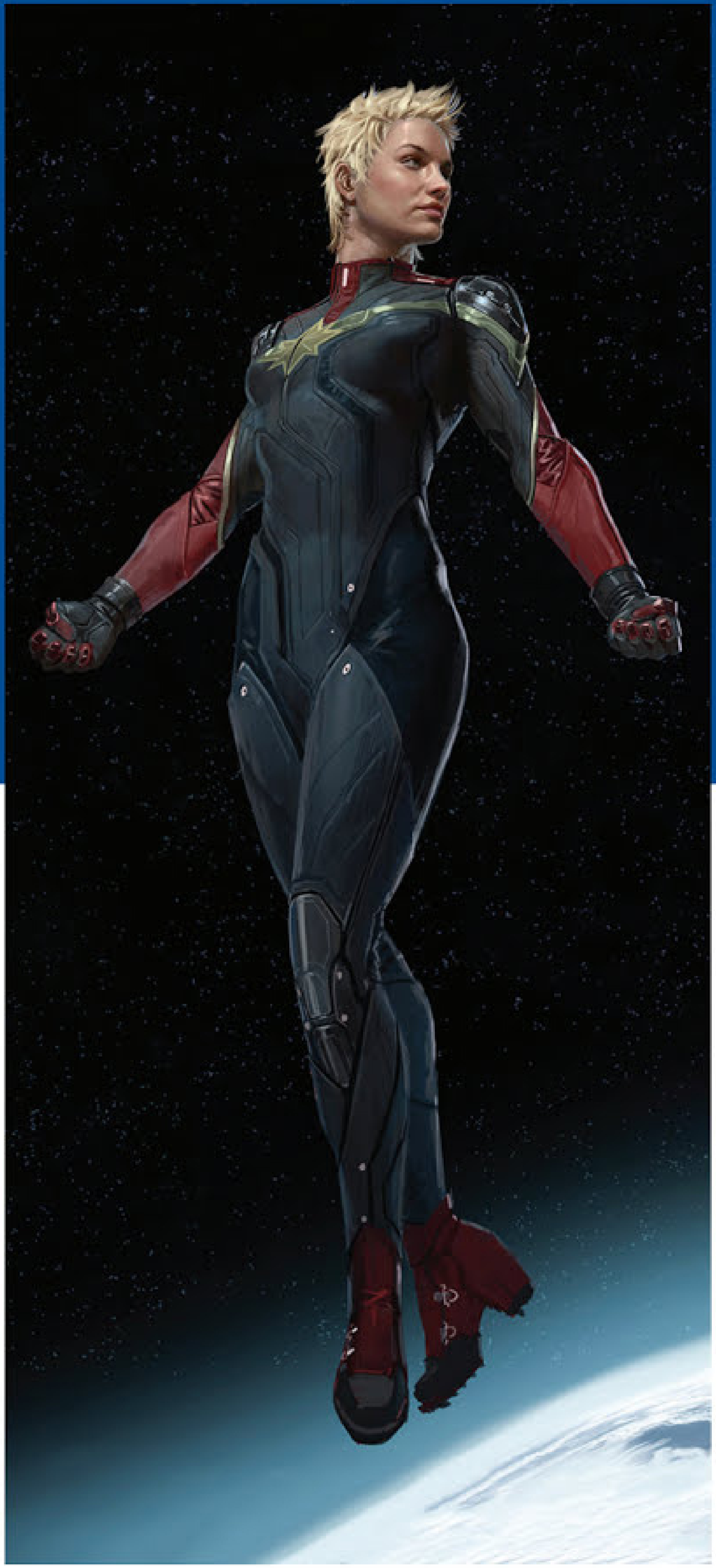

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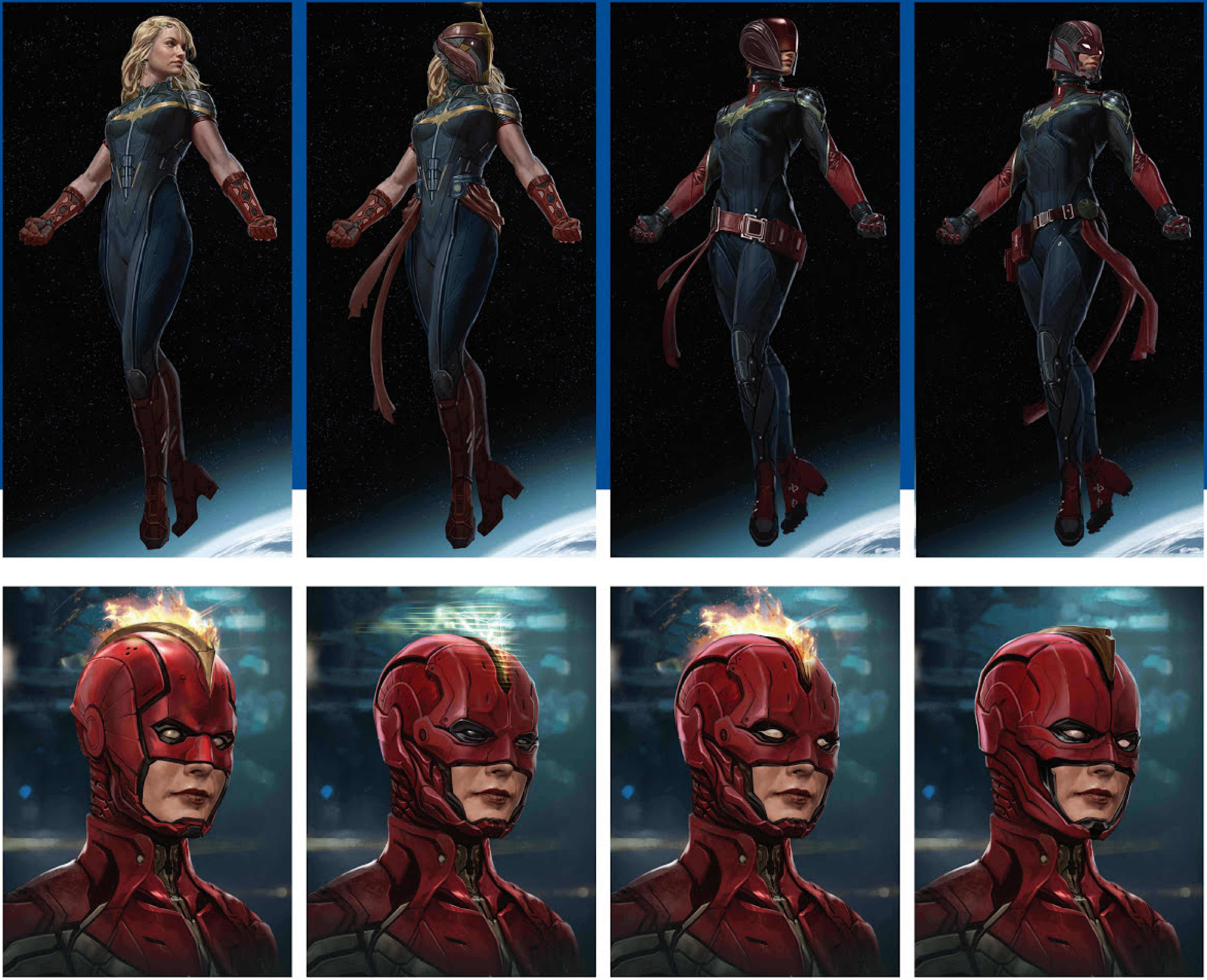
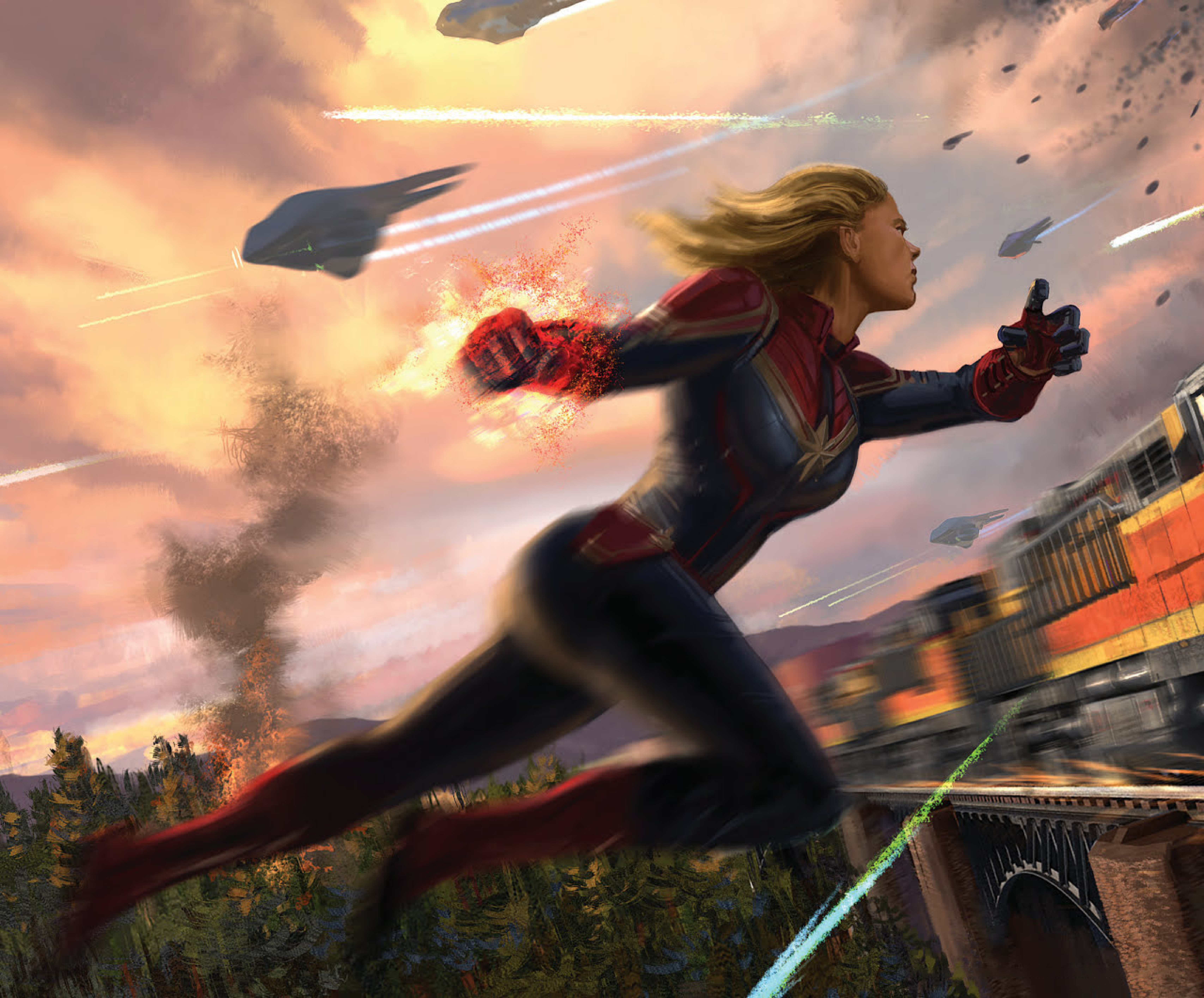
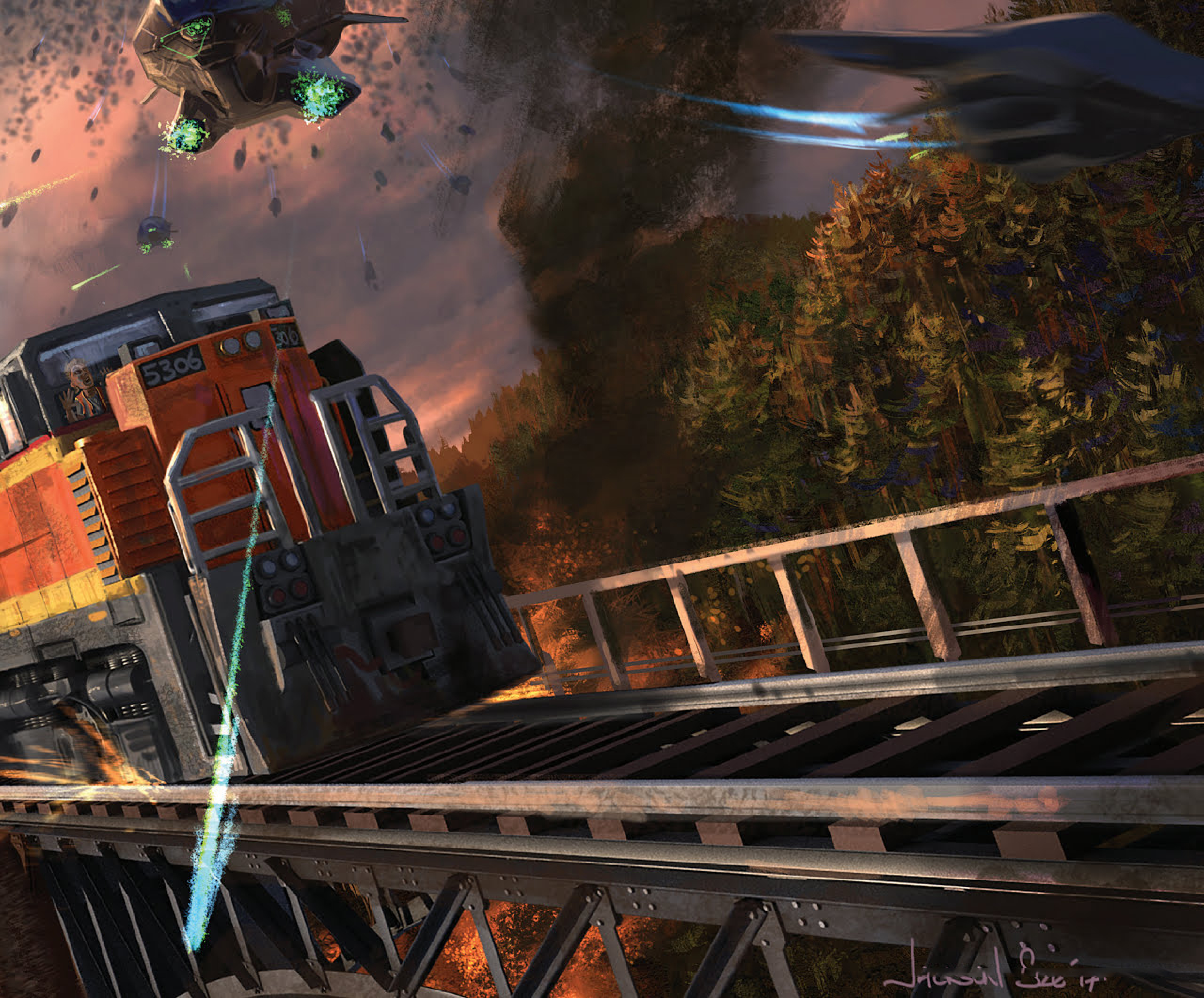


▲ TOP **STAUB**; BOTTOM **BRICLOT**

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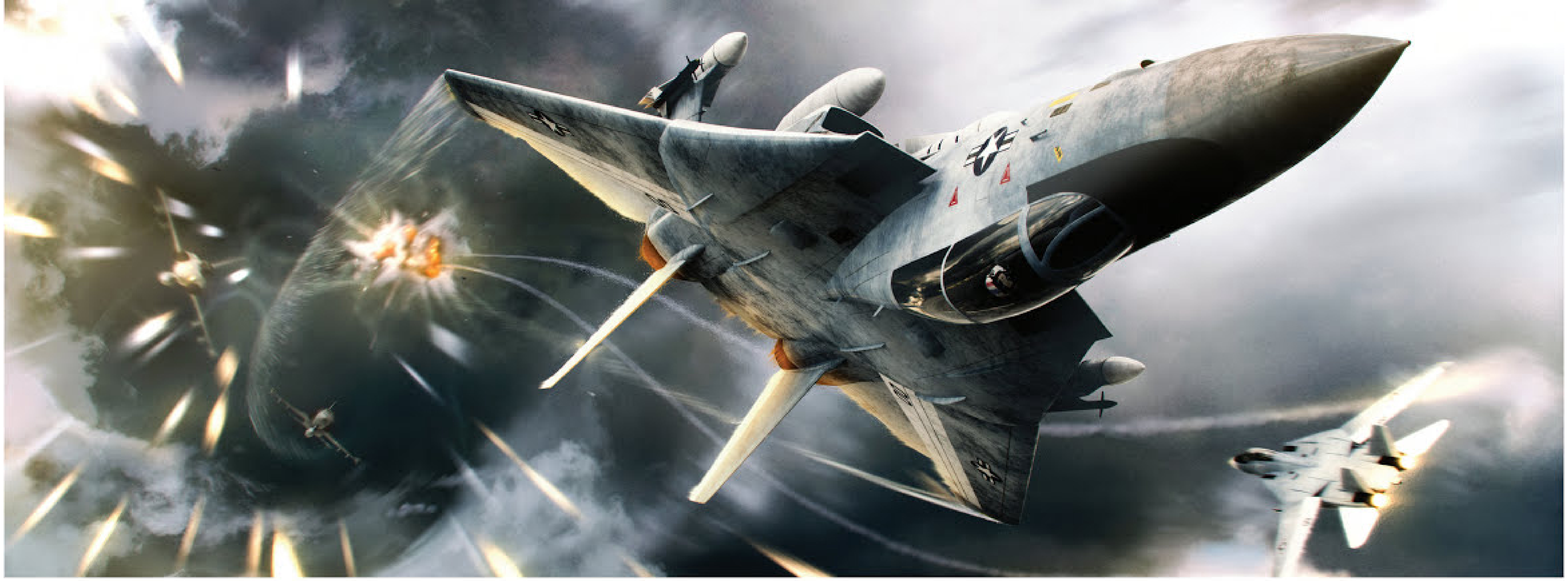
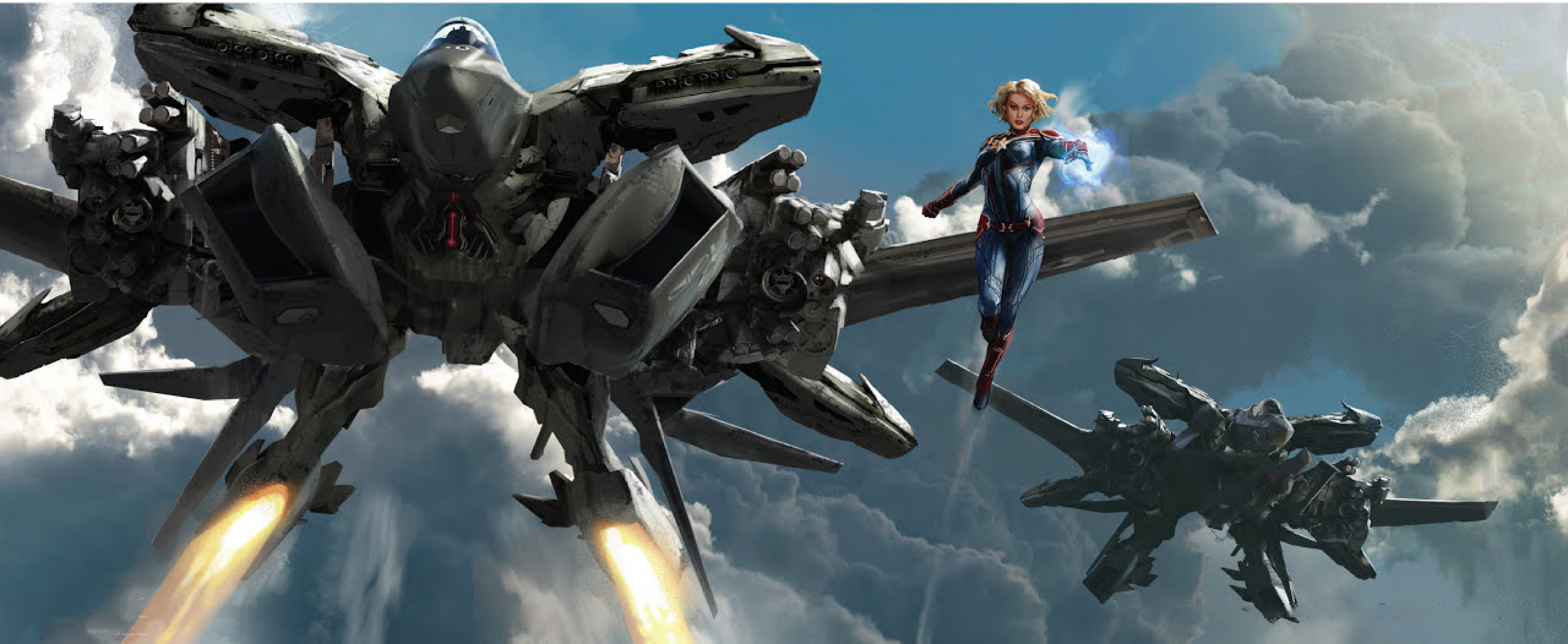
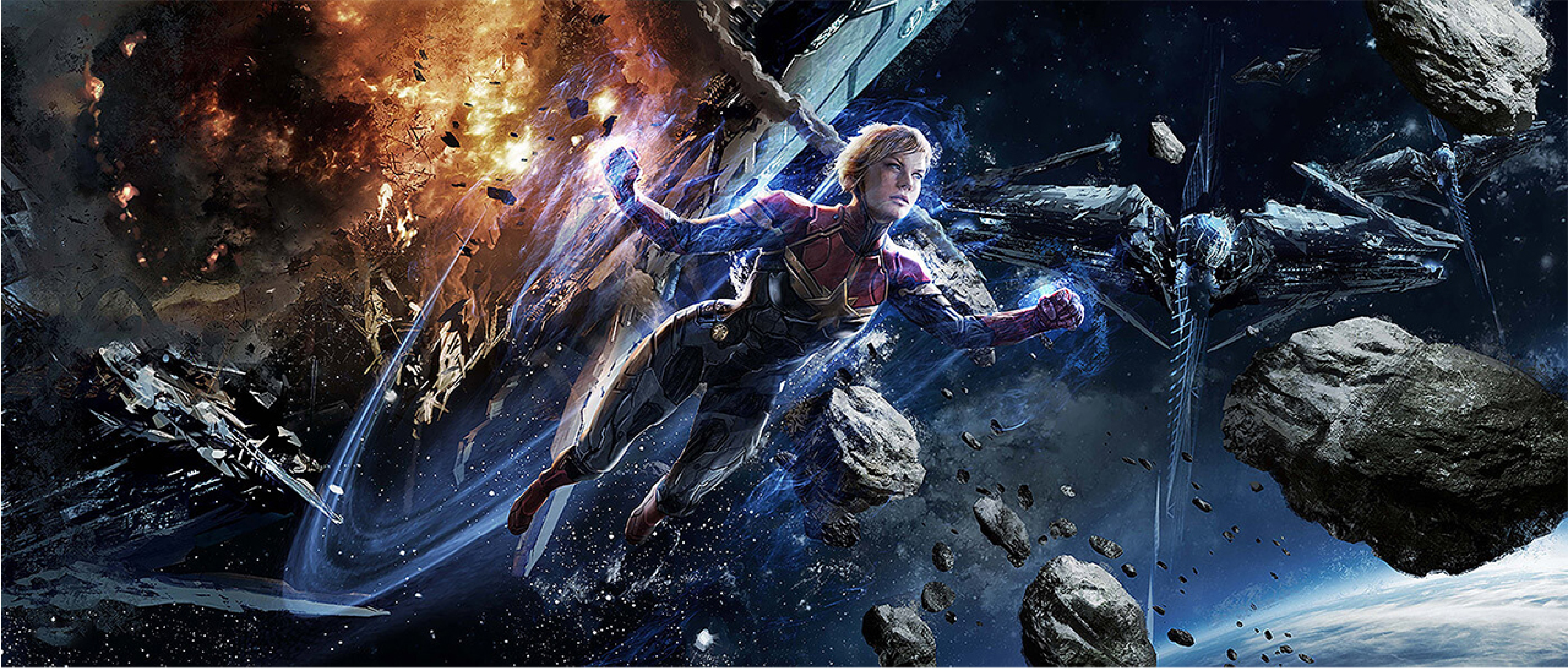
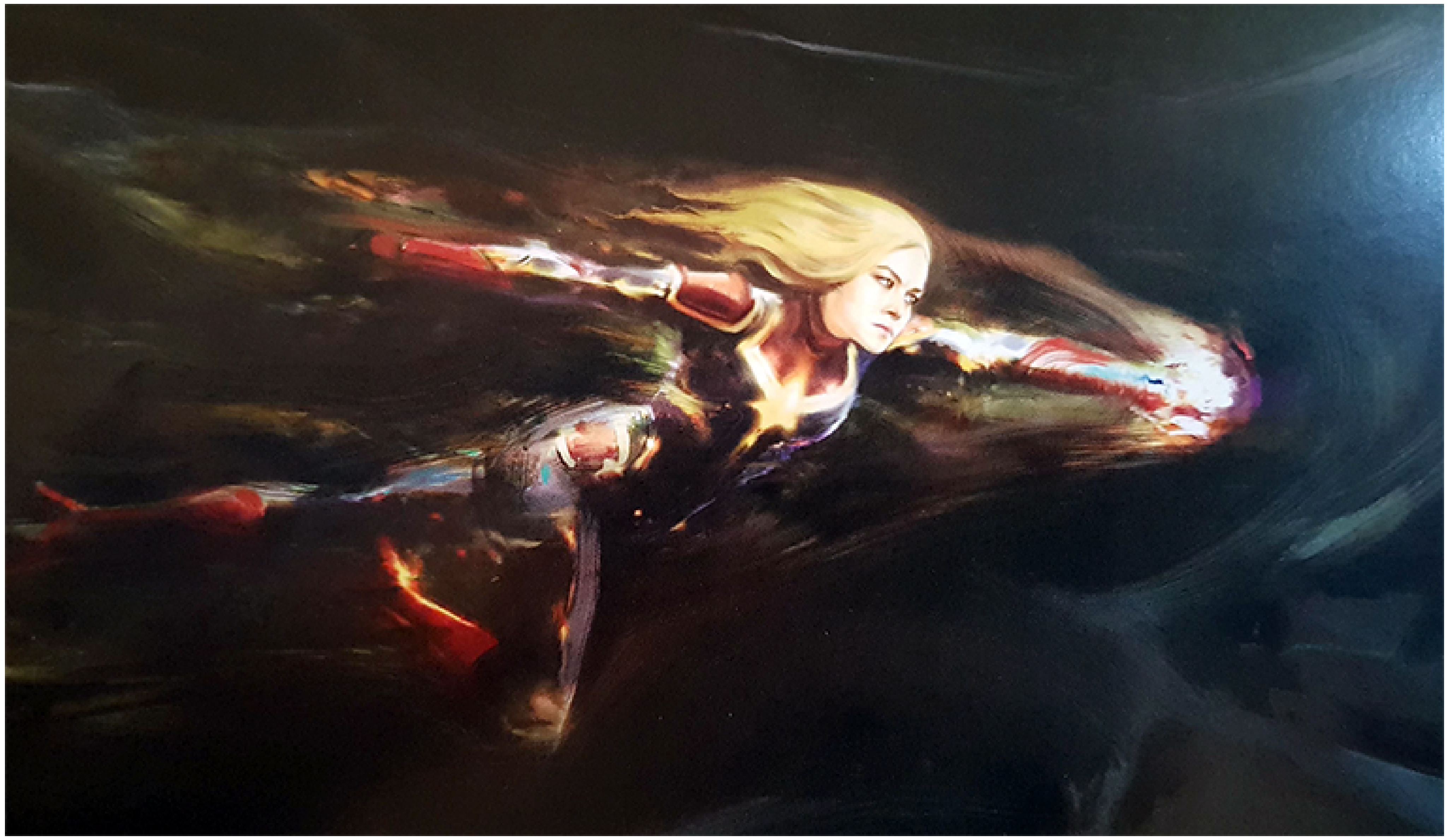
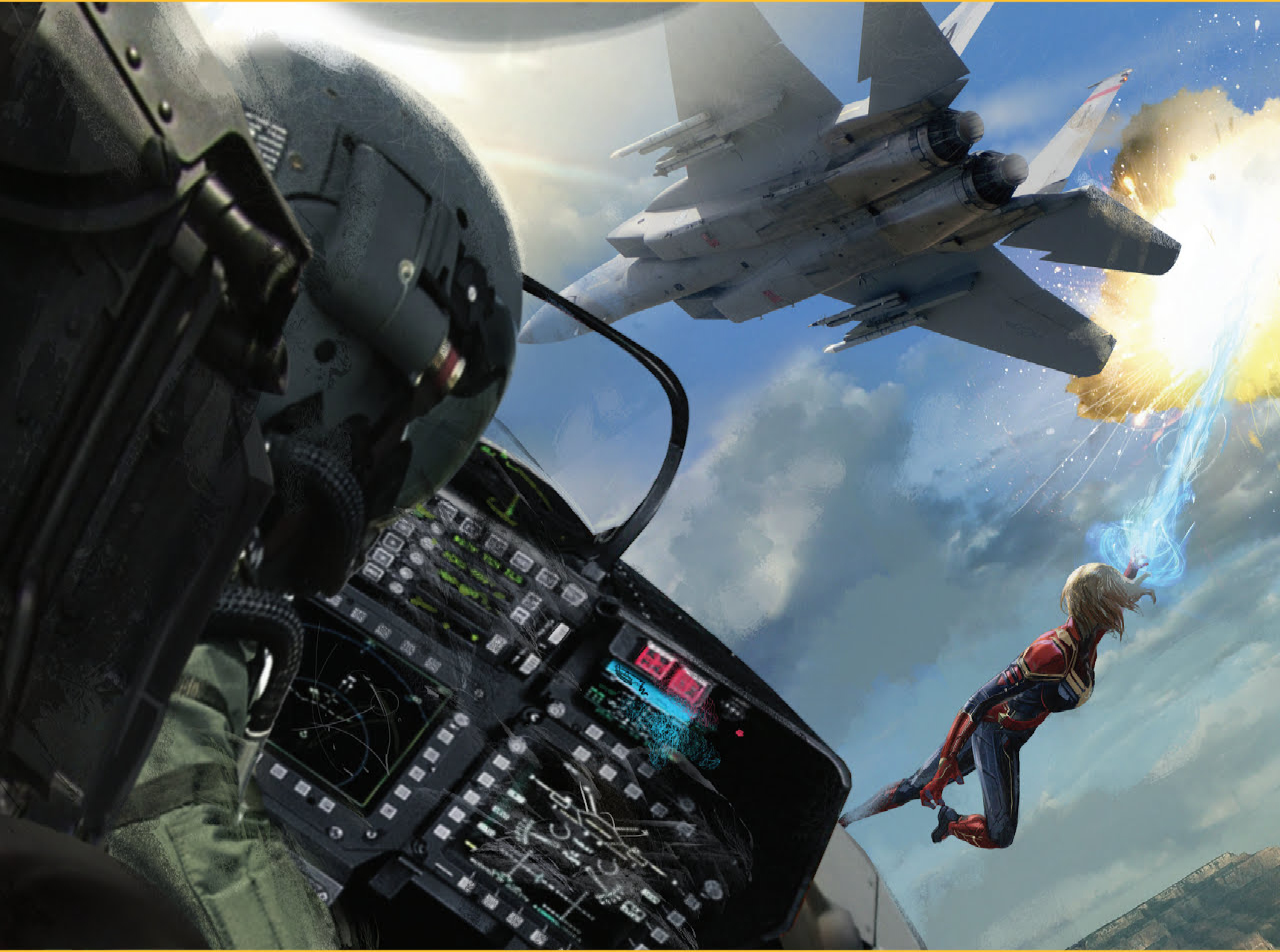


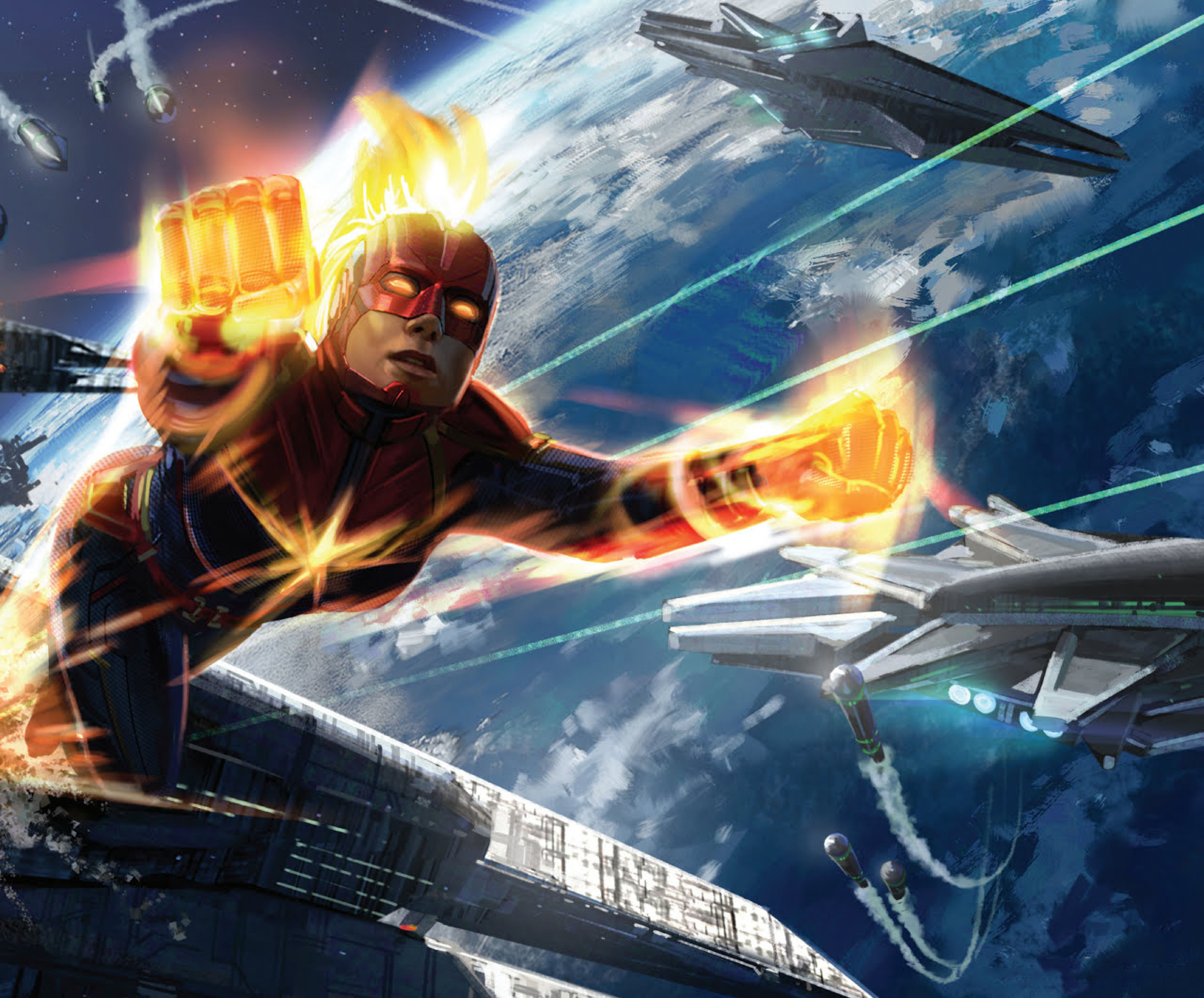
"Like every story that we tell, it has to be intertwined in our MCU thread and fiber," Marvel Studios Executive Vice President of Physical and Post production Victoria Alonso says. "How will the stories collide together? She's a powerful super hero—potentially the most powerful figure we have in the MCU. I think it's the best time to have it be a part of this moment so that people can see her origin story and honor the first female super hero that will be leading our movies, but ultimately not the last."

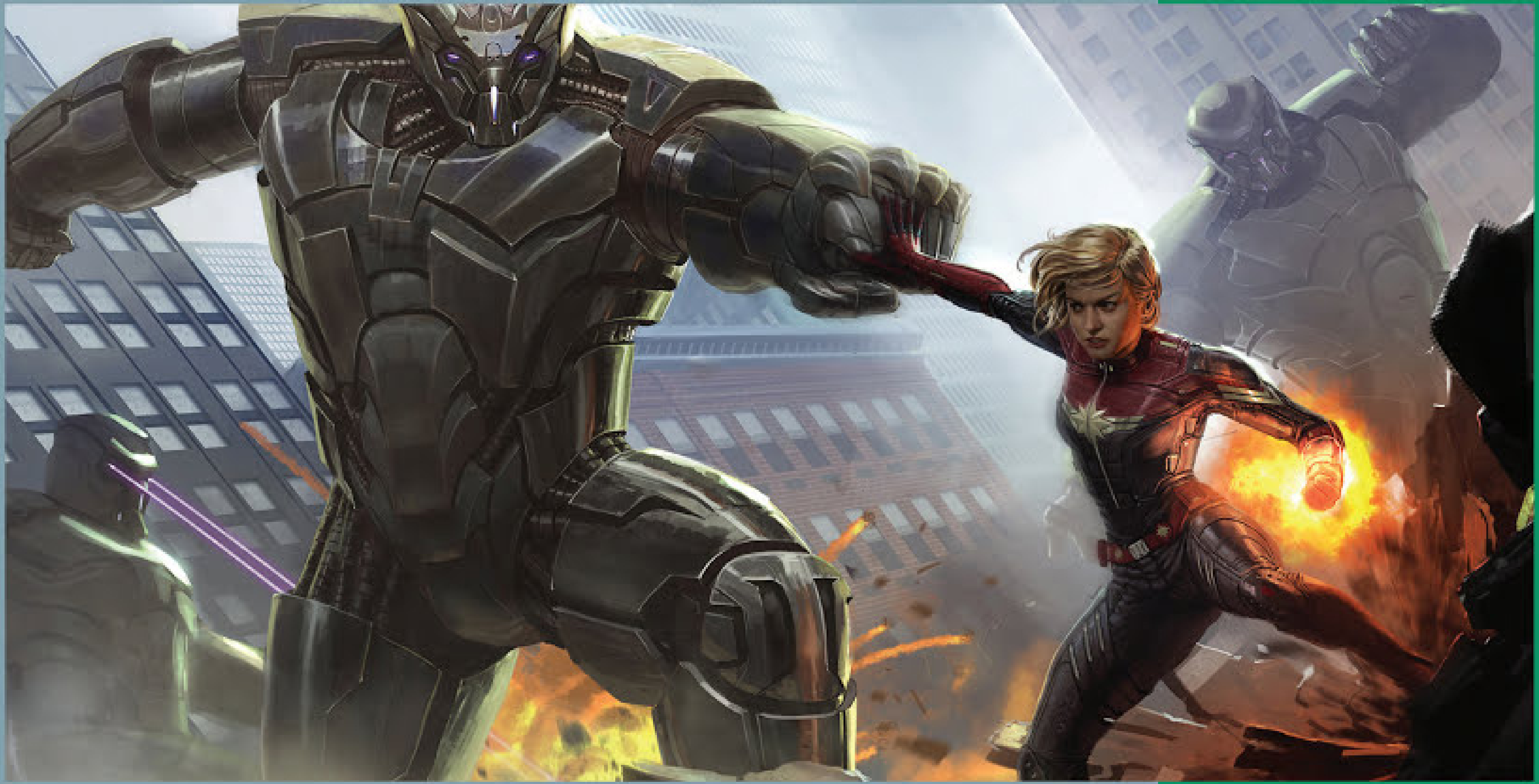




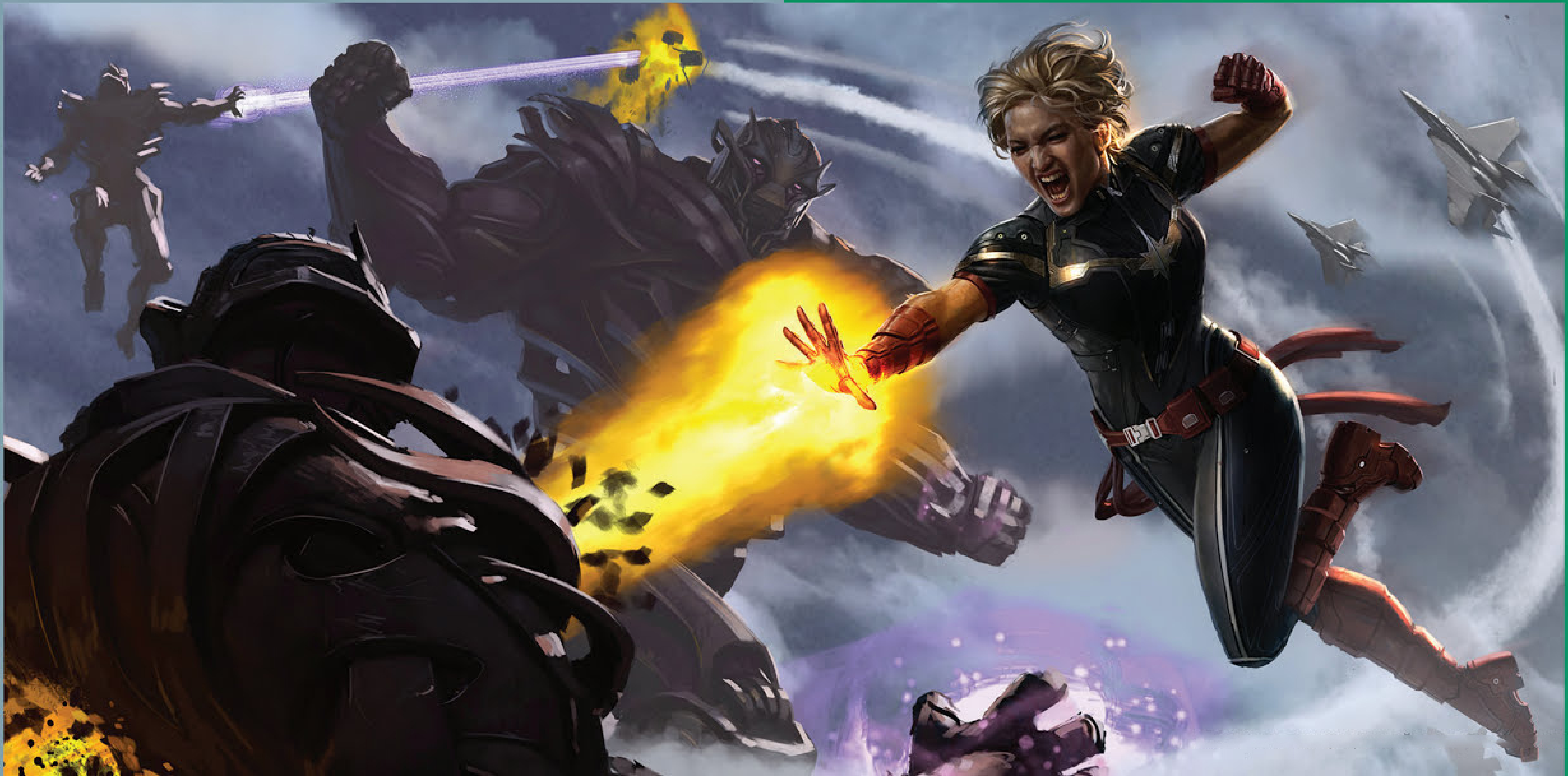


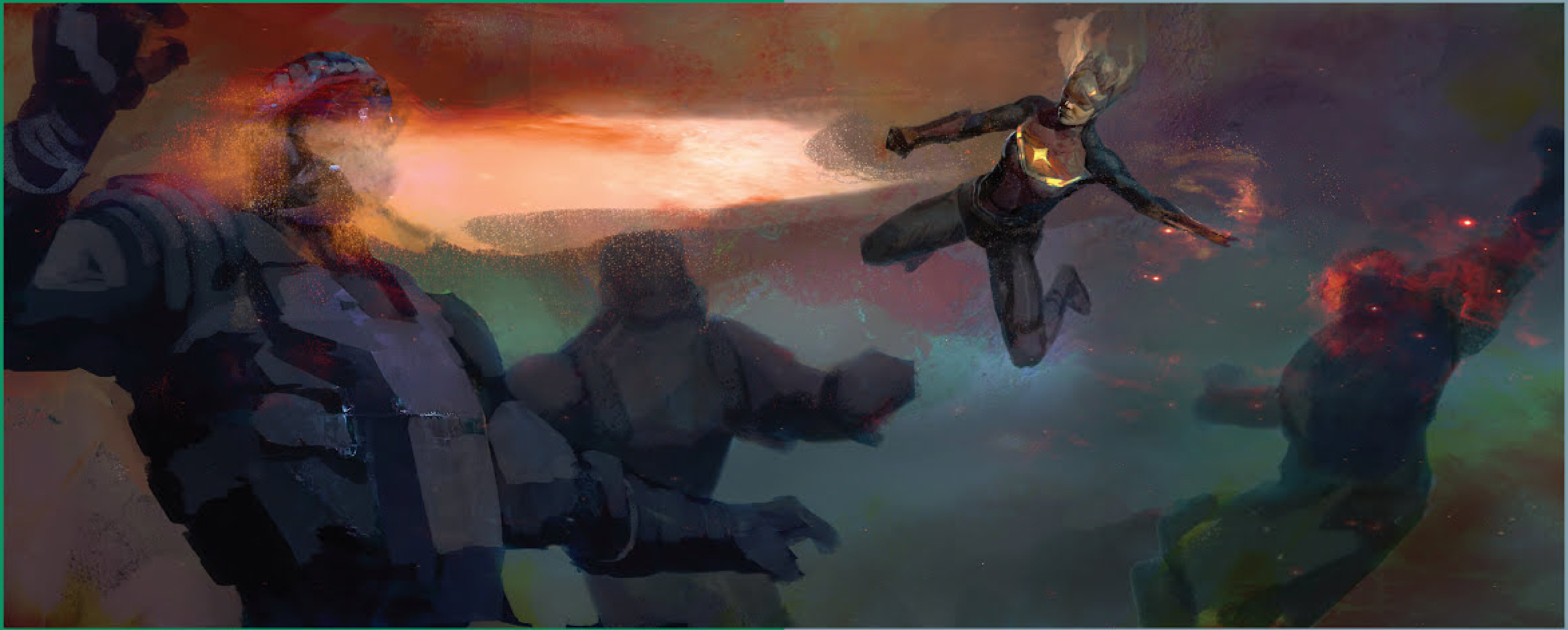


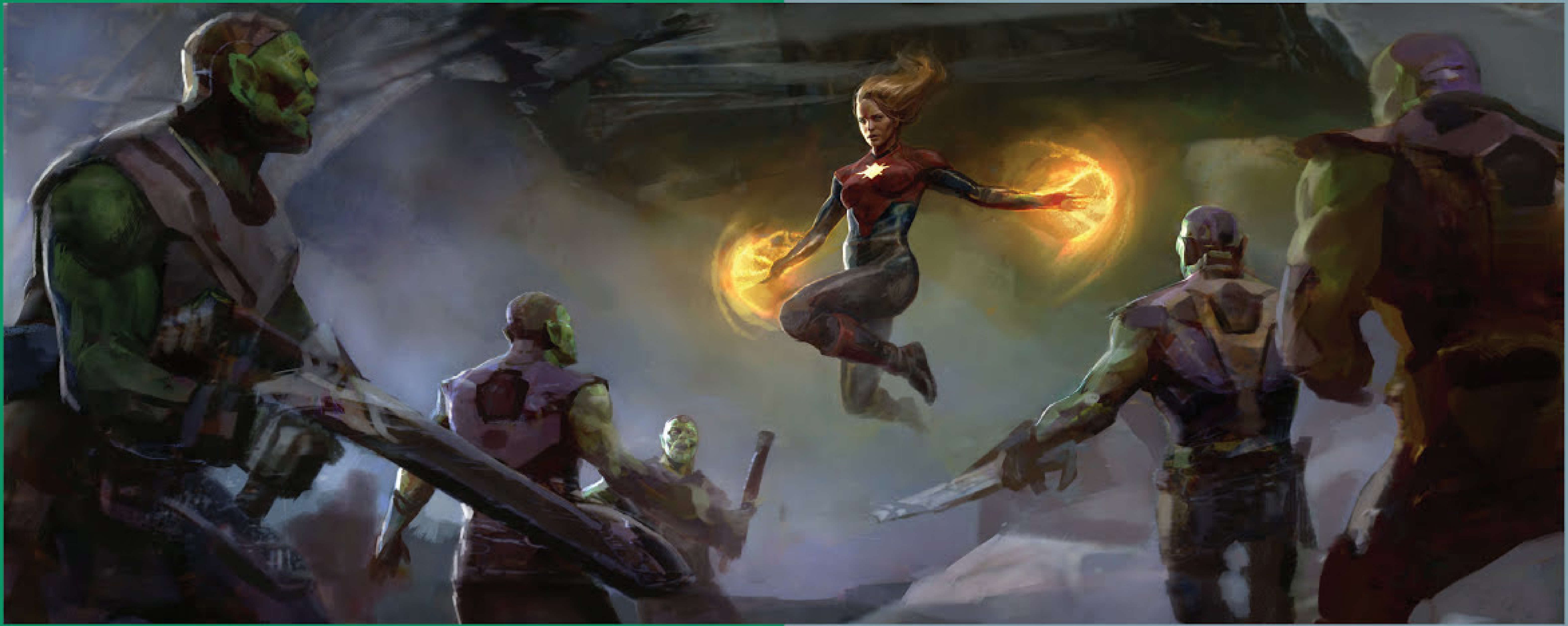




Even with all her incredible superhuman abilities, Carol's heart is her humanity. "The core of the Marvel characters is always the idea that they are real, flawed human beings, and Carol is no different," Schwartz says. "Even though she is an amazing fighter pilot who gets these incredible powers, she—like all humans—is damaged and flawed and trying to do better. And I think that's what audiences really latch on to with Marvel's characters, and it's really what our directors and writers Anna Boden and Ryan Fleck are great at, which is finding these emotional hooks into these real human characters and grounding them in recognizable emotion."







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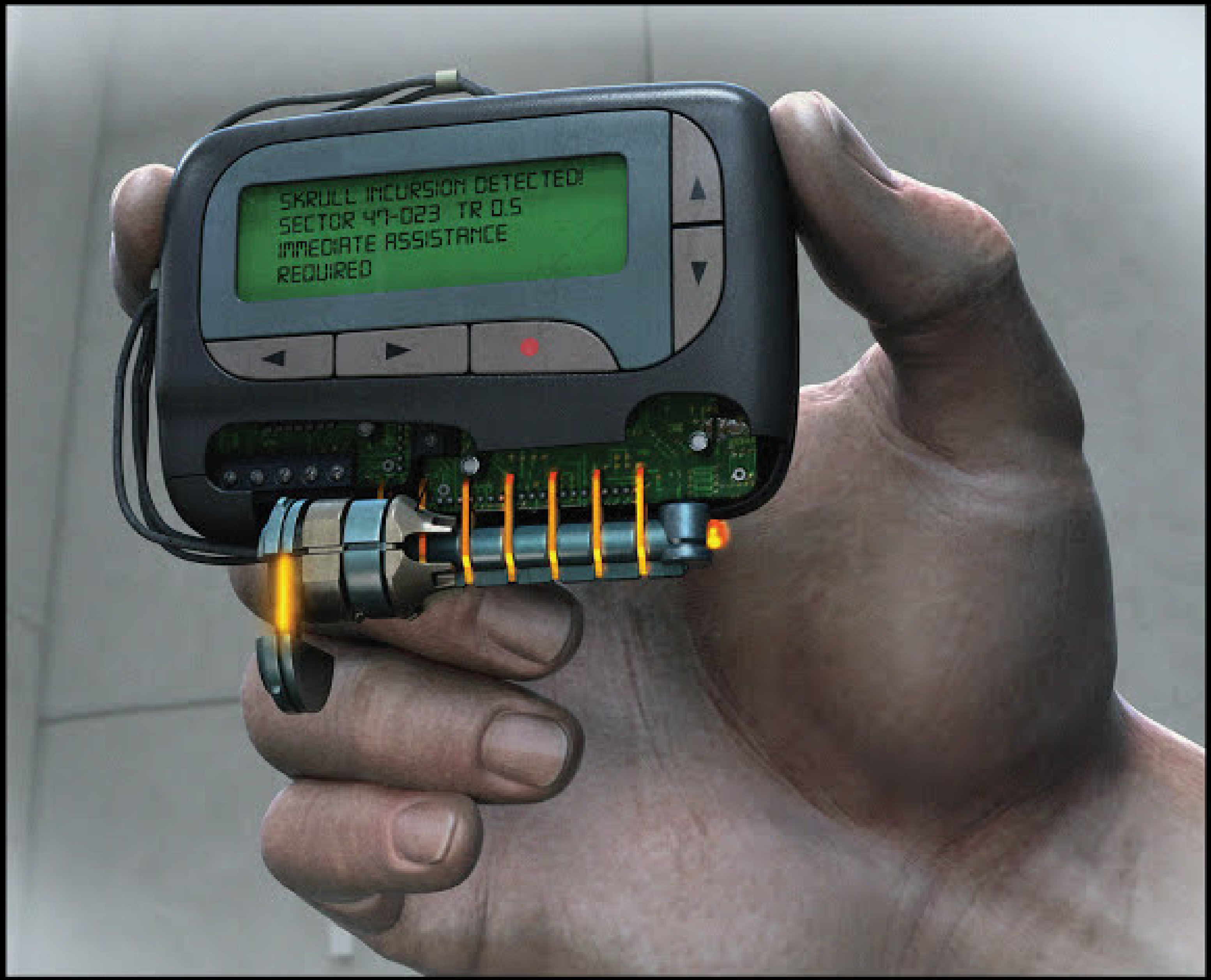
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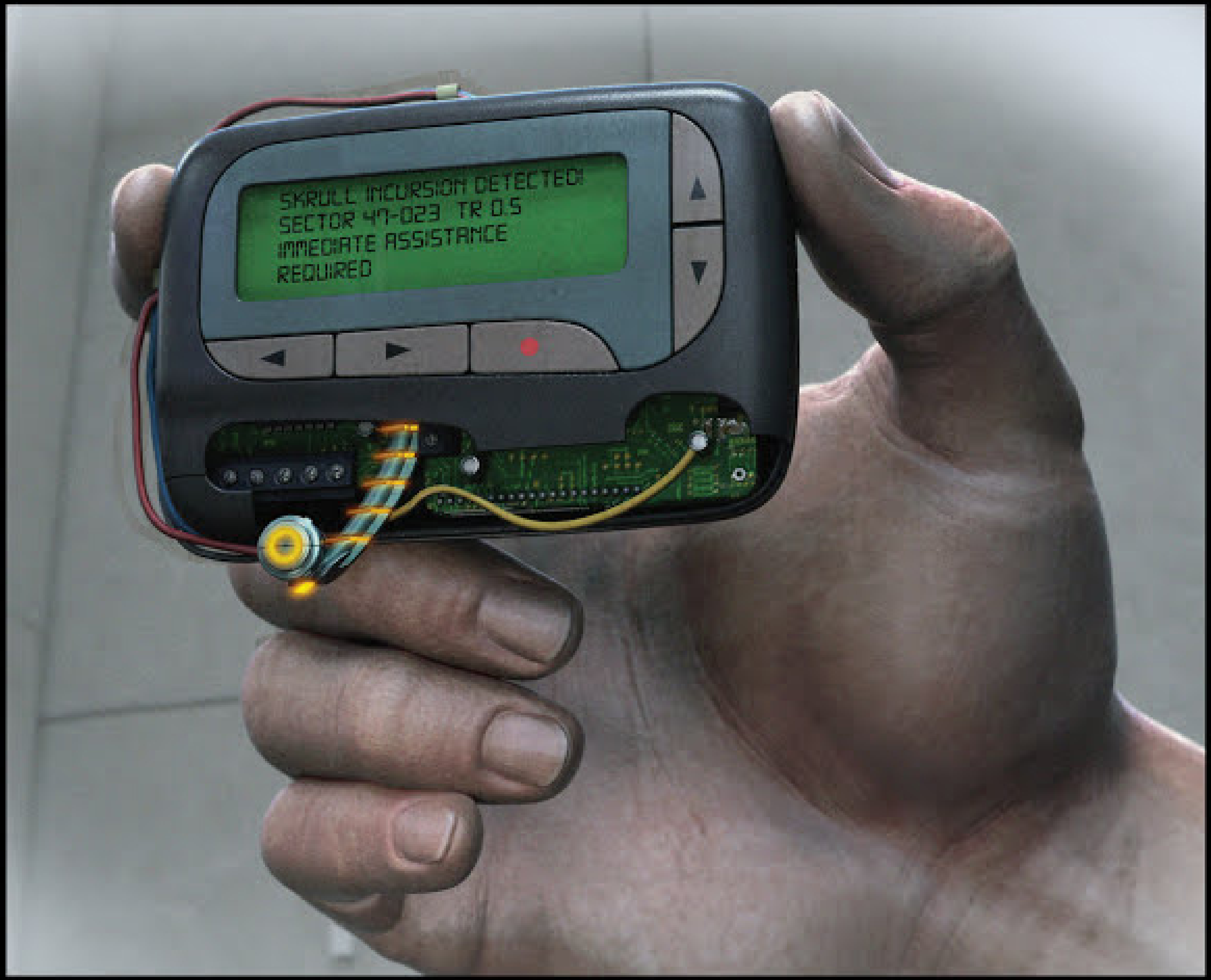
Knowing Fury might require her help again, Carol rigs his pager to be able to call her should the need arise—as seen in *Avengers: Infinity War*. "The pager was a really fun assignment because it came in randomly and we were told that it needed to be from a certain time period, and it needed to be very low-tech—but then also very high-tech," Concept Artist Ian Joyner says. "My first take was to make it very transformative. For one of the first ones I did, I put a four-bit Captain Marvel black-and-white, dot-matrix-looking logo on it with missing pixels. And then, when Nick Fury would push the button, this hologram of Carol could appear and he could contact her that way. There were other versions where it's still the traditional pager, but at the same time it's got this very Starforce-teal, high-tech shell around it. Then when that casing was pushed off, it would become a little bit more high-tech as well and transform again. As we continued, we discovered they wanted to use this very specific type of pager. So we did a quick pass on that, and after that point Tully [Summers] began working on it, and I know it went through a lot of rounds to get to the final one that we saw in the end tag of *Infinity War*."

"The challenge was to find the right balance between the deconstructed, jury-rigged terrestrial pager and visual hints of the augmented Kree technology," Concept Artist Tully Summers says of the final version. "It also needed a visual cue to show it was powered up and broadcasting."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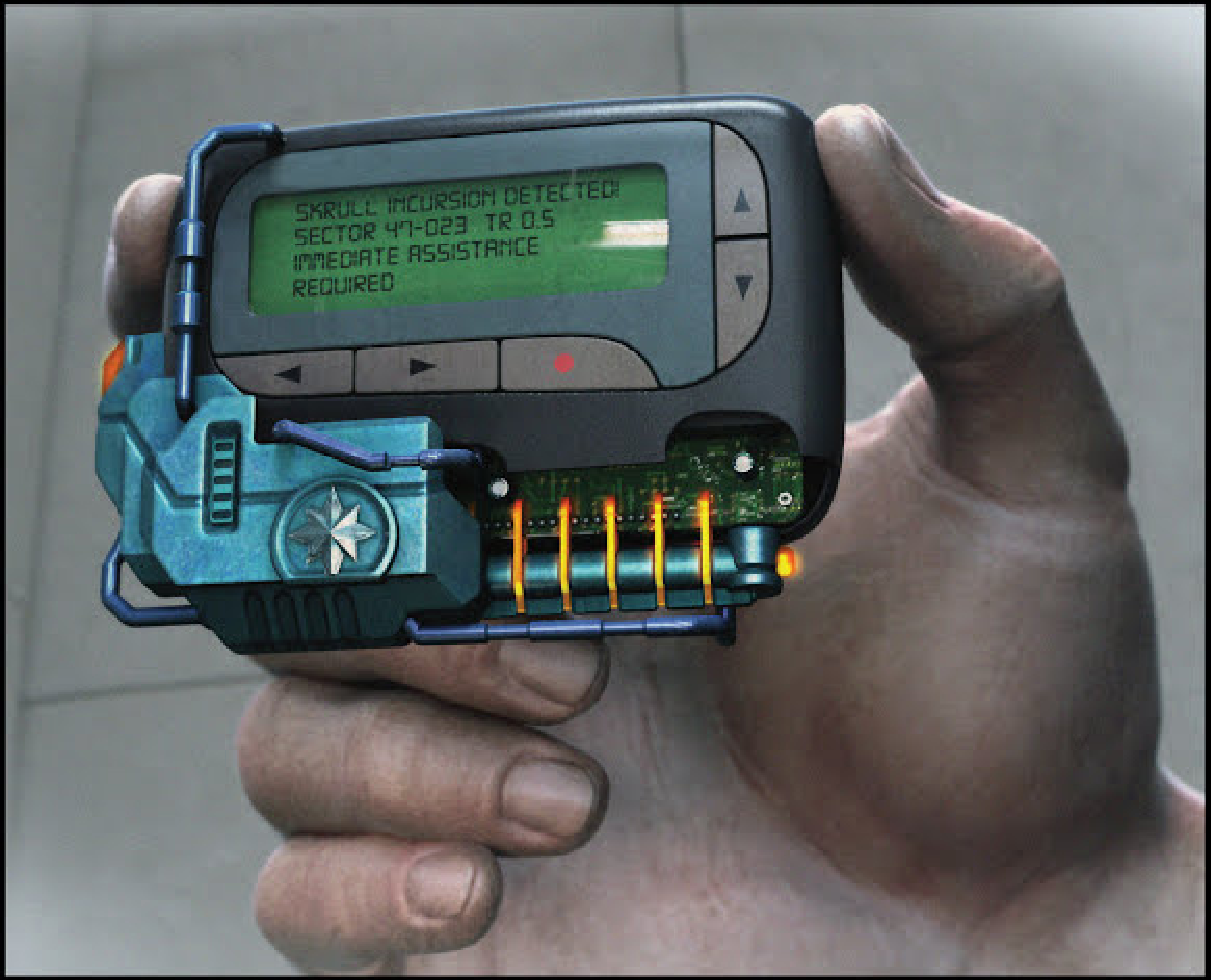
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SUMMERS

Park

By 2018, Marvel Studios had established itself as a clear leader in the film industry. That year also happened to be the studio's 10-year anniversary of the release of its first film, *Iron Man*. And as the great Stan Lee so eloquently stated, "with great power there must also come — great responsibility!" Stan had recognized the importance of representation from the start, wanting Marvel Comics to reflect the world outside your window. To that end, he developed many diverse characters, and we at Marvel Studios have been following in his footsteps ever since. 2018 saw the release of *Ant-Man and the Wasp*, the first Marvel film with a female hero sharing the title, and *Black Panther*, a film where the overwhelming fan response proved just how important good representation can be.

Enter 2019, and *Captain Marvel* has finally arrived. I'm so honored to have led our Visual Development Department with last year's *Ant-Man and the Wasp*, and feel an even greater pride in leading the first Marvel Studios solo female headliner super hero with *Captain Marvel*. It has been a long time coming, but it also feels like she has arrived just in time, especially when you consider the game-changing events of *Avengers: Infinity War*. That movie ended in a way that none of our other 21 films have ended, with the villain triumphant and the heroes defeated. But the end tag of the film gave us a glimmer of hope, signaling the coming of a new kind of hero.

I personally was so excited to be able to design this hero for our film universe because in many ways she's the epitome of a "comic book hero." When you were a kid and you pretended to be a super hero with your friends, the powers you always wanted were typically super-strength, the ability to fly, and to be able to shoot blasts at your opponents from your hands or fists. I didn't know it back then, but that's Captain Marvel. For 10 years, Marvel Studios has introduced a myriad of super heroes, from a Thunder God to a patriotic Super-Soldier to a swashbuckling space adventurer to a man wearing a sophisticated suit of iron (technically, a gold-titanium alloy). But the introduction of Captain Marvel brings a new kind of excitement to not only the kid in me who fantasized about wielding those kinds of powers, but also to the universe of heroes we've come to love during the past years. She brings a new kind of power set unseen in our films thus far, as well as a hope for the future — a hope of not only defeating Thanos, but also for the generations of girls and boys who get to grow up seeing such a diverse group of super heroes come alive on the big screen.

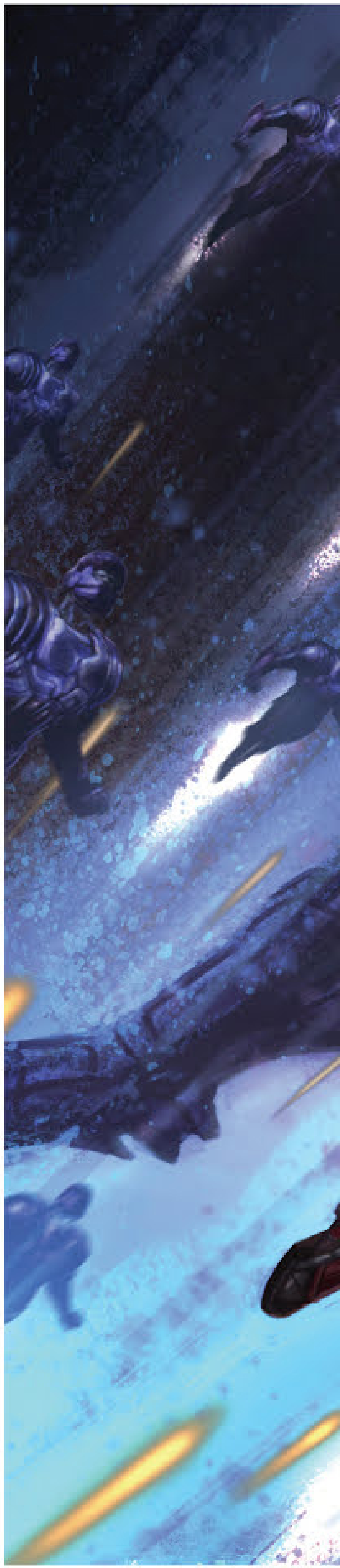
As Director of Visual Development, I get to lead a team of uber-talented artists who make my job so rewarding. They are some of the best in the business. Starting with our resident in-house Marvel Studios artists: Jackson Sze designed so many amazing keyframes on this film that helped define the look and feel of the characters, environments, and iconic moments. He also did some awesome design work on the Starforce characters and was instrumental in helping to define the look of the Skrulls, especially Talos. Anthony Francisco also did a ton of amazing work that helped expand the ideas of what so many elements of the film could look like, from the Skrull mindfrack to various characters in the film, including the look of the Supreme Intelligence. Rodney Fuentebella helped out early on with some keyframe illustrations to help visualize some landmark moments. Adam Ross, our resident 3D maestro, helped me fully realize the iconic helmeted look of Captain Marvel so that it would work practically on Brie Larson. It's not always easy to take a 2D concept design and make it work in real life, but Adam does an amazing job of not only bridging that gap, but also solidifying the designs. A special shout-out to our VisDev administrative staff who help make everything run so smoothly: A.J. Vargas, Bojan Vucicevic, and Danielle Song. And then there are the freelance artists whom I had the honor of bringing on to this film. Stephen Schirle did a ton of awesome keyframes that helped visualize key story moments. Tully Summers was great and provided so many creative design variations for all the characters, especially the Skrulls. Aleksi Briclot did a ton of fantastic character designs and helped in the process to find the overall look of the Starforce team, Skrulls, and Supreme Intelligence. Ian Joyner knocked it out of the park on this film. He was able to do the final designs on the Starforce characters as well as the look of the Skrulls. He's an amazing talent, and it was fun working with him, especially on the Starforce team, given that their look was based on the Vers' Starforce look that I had come up with initially. What an honor it was to lead such an amazing team of talent!

Then there were the other departments outside our Visual Development team that I worked with on this film. First and foremost, it was a pleasure working with Costume Designer Sanja Milkovic Hays and all her amazing costumers in the costume department. I loved watching them make the designs come to life. I know it's not an easy task, but they delivered in spades. Russ Shinkle and his artists at Film Illusions were also a crucial part of the costume-creation process. He did an outstanding job! The legendary Legacy Effects took our designs of the Skrulls and made them come to life on Ben Mendelsohn and all the other actors to bring these iconic aliens from comics to screen. It was the collaboration of all these different talents that made the final look of Captain Marvel, Starforce, and the Skrulls shine. I couldn't be prouder of this team! The amazing look and feel of the film's worlds were masterfully designed by Production Designer Andy Nicholson. The larger-than-life visual effects were created under the leadership of Visual Effects Supervisor Christopher Townsend. Filmmaking is such a collaborative medium, and I thoroughly enjoyed working with all of them.

I want to acknowledge the great leadership of our amazing directors, Anna Boden and Ryan Fleck. What a pleasure it was to work with these two great storytellers on such an important film. They have such a calm demeanor to them, but they have a decisive vision on who these characters are and what story they want to tell. It's one of the best parts of my job, being able to work with and see such a variety of the best storytellers in the business. Last but not least by any means, I have to recognize the reason why Marvel Studios has experienced the level of success it has for over 10 years: Kevin Feige, Louis D'Esposito, and Victoria Alonso. I am truly honored to be able to call these three my bosses. They are leaders not only here at Marvel Studios, but also in the film industry as a whole. Just like Stan Lee in the decades he led Marvel Comics, they have helped create a universe that pushed the boundaries of storytelling, developed unconventional and larger-than-life characters, and expanded the idea of what a "super hero" is supposed to be or look like. Marvel Studios — under the leadership of Kevin, Louis, and Victoria — has taken up that mantle started by Stan, and will continue to create films and ultimately characters that will elevate the idea of what a super hero is higher, further, and faster.

Park

Andy Park



AFTERWORD

CONTRIBUTOR

With *Captain Marvel*, **DIRECTOR ANNA BODEN** becomes the first female director in the Marvel Cinematic Universe. She and **DIRECTOR RYAN FLECK** met on the set of a student film while studying film at New York University. Together they began their collaborations with the documentary *Young Rebels*. In 2006 Boden and Fleck wrote, and Boden produced, the feature film "Half Nelson" starring Ryan Gosling, who was nominated for an Academy Award® for his performance. Boden and Fleck followed the film by writing and directing the independent film *Sugar*, an introspective sports drama that followed the life of a talented Dominican baseball player. The film won Movie of the Year at the AFI Awards and received critical praise. They then wrote and directed *It's Kind of a Funny Story*, starring Keir Gilchrist, Lauren Graham, Zach Galifianakis, and Zoë Kravitz, followed by the dramedy *Mississippi Grind* starring Ben Mendelsohn, Ryan Reynolds, and Sienna Miller. On television, Boden and Fleck have directed episodes of HBO's *Room 104* and Showtime's *Billions*, *The Affair*, and *The Big C*.

Over the past decade, **PRODUCER AND MARVEL STUDIOS PRESIDENT KEVIN FEIGE** has played an instrumental role in a string of blockbuster feature films adapted from the pages of Marvel comic books. In his current role, Feige oversees all creative aspects of the company's feature film and home entertainment activities. He is currently producing *Captain Marvel*, *Avengers: Endgame*, and *Spider-Man: Far From Home*, which will be in theaters in 2019. In 2018, he produced *Black Panther*, *Avengers: Infinity War*, and *Ant-Man and the Wasp*. In 2017, Feige produced *Thor: Ragnarok*, which grossed $121 million in its opening weekend and $306 million internationally; *Guardians of the Galaxy Vol. 2*, which opened with $145 million and has grossed over $863.5 million worldwide; and *Spider-Man: Homecoming*, which has garnered over $879 million worldwide to-date. In 2016, Feige produced *Captain America: Civil War*, which crossed $1 billion in global box office and was the year's highest grossing film, and *Doctor Strange*, which grossed more than $600 million worldwide. His previous producing credits for Marvel include *Iron Man 3*, *Marvel's The Avengers*, *Ant-Man*, *Avengers: Age of Ultron*, *Guardians of the Galaxy*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Thor*, *Captain America: The First Avenger*, *Iron Man 2*, and *Iron Man*.

EXECUTIVE PRODUCER AND MARVEL STUDIOS CO-PRESIDENT LOUIS D'ESPOSITO served as executive producer on the blockbuster hits *Iron Man*, *Iron Man 2*, *Thor*, *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Thor: The Dark World*, *Captain America: The Winter Soldier*, *Guardians of the Galaxy*, and most recently *Captain America: Civil War*, *Avengers: Age of Ultron*, *Ant-Man*, *Doctor Strange*, *Guardians of the Galaxy Vol. 2*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and *Captain Marvel*. He is currently working on the highly anticipated films *Avengers: Endgame* and *Spider-Man: Far from Home*, as well as collaborating with Marvel Studios President Kevin Feige to build the future Marvel slate. As co-president of the studio and executive producer on all Marvel films, D'Esposito balances running the studio with overseeing each film from its development stage to distribution. In addition to executive-producing Marvel Studios' films, D'Esposito directed the Marvel One-Shot *Item 47*, which made its debut to fans at the 2012 San Diego Comic-Con International and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the *Marvel's The Avengers* Blu-ray disc. D'Esposito also directed the second Marvel One-Shot *Agent Carter*, starring Hayley Atwell, which premiered at the 2013 San Diego Comic-Con to critical praise from press and fans, and is an added feature on the *Iron Man 3* Blu-ray disc. The One-Shot's popularity led to development of the TV series *Marvel's Agent Carter*. D'Esposito began his tenure at Marvel Studios in 2006. Prior to Marvel, D'Esposito's executive-producing credits include the 2006 hit film *The Pursuit of Happyness*, starring Will Smith; *Zathura: A Space Adventure*; and the 2003 hit *S.W.A.T.*, starring Samuel L. Jackson and Colin Farrell.

Marvel Studios **EXECUTIVE VICE PRESIDENT OF PHYSICAL AND POST PRODUCTION VICTORIA ALONSO** most recently served as executive producer for Anna Boden and Ryan Fleck's *Captain Marvel* and the Russo Brothers' *Avengers: Infinity War*. In her executive role, she oversees postproduction and visual effects for the studio slate. She executive-produced Peyton Reed's *Ant-Man and the Wasp*, Ryan Coogler's *Black Panther*, Taika Waititi's *Thor: Ragnarok*, Jon Watts' *Spider-Man: Homecoming*, James Gunn's *Guardians of the Galaxy Vol. 2*, Scott Derrickson's *Doctor Strange*, Joe and Anthony Russo's *Captain America: Civil War*, Peyton Reed's *Ant-Man*, Joss Whedon's *Avengers: Age of Ultron*, James Gunn's *Guardians of the Galaxy*, Joe and Anthony Russo's *Captain America: The Winter Soldier*, Alan Taylor's *Thor: The Dark World*, Shane Black's *Iron Man 3*, and Joss Whedon's *Marvel's The Avengers*. She co-produced Jon Favreau's *Iron Man* and *Iron Man 2*, Kenneth Branagh's *Thor*, and Joe Johnston's *Captain America: The First Avenger*. Alonso's career began at the nascency of the visual-effects industry, when she served as a commercial VFX producer. From there, she VFX-produced numerous feature films, working with such directors as Ridley Scott (*Kingdom of Heaven*), Tim Burton (*Big Fish*), and Andrew Adamson (*Shrek*), to name a few. Throughout the years, her dedication to the industry has been admired and her achievements recognized. In 2015, Alonso was an honoree of the New York Women in Film & Television's Muse Award for Outstanding Vision and Achievement. In January 2017, she received the Advanced Imaging Society's Harold Lloyd Award.

BIOGRAPHIES

EXECUTIVE PRODUCER PATRICIA WHITCHER has most recently served as an executive producer on *Spider-Man: Homecoming*, *Captain America: Civil War*, *Avengers: Age of Ultron*, *Godzilla*, *Marvel's The Avengers*, and *Thor*. Before entering the Marvel Cinematic Universe, Whitcher was an executive producer on *The Soloist*, the real-life drama filmed on L.A.'s Skid Row and onstage at Walt Disney Concert Hall in 2008 and starring Robert Downey Jr. and Jamie Foxx. In 2006, Whitcher was executive producer of the film adaptation of the Broadway musical *Dreamgirls*, starring Jamie Foxx, Beyoncé Knowles, Eddie Murphy, and Jennifer Hudson. Directed by Bill Condon, *Dreamgirls* won two Academy Awards® (for Hudson and for sound mixing) and earned eight nominations. *Memoirs of a Geisha*, which Whitcher executive-produced in 2005 for director Rob Marshall, was another big Oscar® contender with six nominations and three wins (art direction, cinematography, and costume design). Her producing credits also include Brad Silberling's *Moonlight Mile*, starring Dustin Hoffman and Susan Sarandon; *Where the Heart Is*, starring Natalie Portman and Ashley Judd; and P.J. Hogan's smash hit *My Best Friend's Wedding*, starring Julia Roberts and Cameron Diaz. Before producing, Whitcher served as a unit production manager on *True Lies*, *The Meteor Man*, *The Lawnmower Man*, *Iron Maze*, and *Darkman*. A lifelong Los Angeles resident, she is the mother of two children and a graduate of Loyola Marymount University.

Before his work on *Captain Marvel*, **EXECUTIVE PRODUCER JONATHAN SCHWARTZ** helped launch the *Guardians of the Galaxy* franchise as Co-Producer of the first film and Executive Producer of *Vol. 2*. Alongside his colleagues in Marvel Studios' Parliament, Schwartz is responsible for creative oversight of the studio's slate. He began his career at Marvel as Kevin Feige's assistant on *Iron Man 2*, *Thor*, and *Captain America: The First Avenger*, and served as Creative Executive on *Marvel's The Avengers*. He was named to *The Hollywood Reporter*'s "Next Gen" list in 2016 and was one of *Variety*'s "New Leaders" in 2015. Schwartz recently celebrated his 10th year at Marvel Studios. He is an alumnus of Pomona College.

PRODUCTION DESIGNER ANDY NICHOLSON's most notable collaboration has been with director Alfonso Cuarón on *Gravity*, for which he received Oscar® and British Academy of Film and Television Arts (BAFTA) Award nominations for production design and won the Art Directors Guild (ADG) Award for Excellence in Production Design. Nicholson most recently served as the production designer on *Jurassic World: Fallen Kingdom* and Justin Kurzel's *Assassin's Creed*. Other film credits include Neil Burger's *Divergent* and Andrew Niccol's *The Host*. Nicholson has worked several times with director Tim Burton, starting in 1999 as an art director on *Sleepy Hollow*, for which he won an ADG Award. He earned another ADG Award nomination for his work as an art director on Burton's *Charlie and the Chocolate Factory*, and has since collaborated with the director as a supervising art director on *Alice in Wonderland* and as a visual development art director on *Frankenweenie*. Nicholson won another ADG Award for his work on Chris Weitz's *The Golden Compass* and received ADG Award nominations for Paul Greengrass' *The Bourne Ultimatum* and Marvel Studios' *Captain America: The First Avenger*. His credits as a supervising art director also include Joe Johnston's *The Wolfman*, Guy Ritchie's *RocknRolla*, Nancy Meyers' *The Holiday*, and Anthony Minghella's *Breaking and Entering*. His additional art direction credits include Tony Scott's *Spy Game*, Wolfgang Petersen's *Troy*, and Neil Jordan's *The Good Thief*.

COSTUME DESIGNER SANJA MILKOVIC HAYS was born and raised in Zagreb, Croatia, and eventually received a degree in architecture after graduating from the University of Zagreb. She started her career at Zagreb's Jadran Studios, where she worked as an assistant for several costume designers who hailed from America, England, and Italy. Hays moved to Los Angeles in 1987 where she continued to work as an assistant costume designer on *Stargate* and *Independence Day*, and as a costume designer on several indie movies. She got her big break when she got the opportunity to design costumes for *Blade* and subsequently *Star Trek: Insurrection*. Since then, she has worked with directors who include Brian de Palma, Tim Story, and John Singleton, and several times with Lee Tamahori in both *Along Came a Spider* and *XXX: State of the Union*; with Rob Cohen in *The Fast and The Furious*, *XXX*, and *The Mummy 3: Tomb of the Dragon Emperor*; and with Justin Lin in *The Fast and the Furious: Tokyo Drift*, *Fast & Furious 4*, *Fast Five*, and *Fast 6*. She has also ventured into television by working on two successful pilots, Fox's *Sleepy Hollow* with Len Wiseman and CBS's *Scorpion*, once again with Justin Lin. Her most recent projects are *Furious 7* with James Wan, *Star Trek: Beyond* with Justin Lin, and *The Maze Runner 2: The Scorch Trials* and *The Maze Runner 3: Death Cure* with Wes Ball.

DIRECTOR OF PHOTOGRAPHY BEN DAVIS, BSC has a roster of recent film credits that include the Academy Award®-nominated film *Three Billboards Outside Ebbing, Missouri*; Marvel Studios' *Doctor Strange*, *Avengers: Age of Ultron*, and *Guardians of the Galaxy*; and Michael Grandage's *Genius*. Davis' prior credits include Martin McDonagh's *Seven Psychopaths*, starring Sam Rockwell, Christopher Walken, Woody Harrelson, and Colin Farrell; Dan Mazer's *I Give It a Year*; Pascal Chaumeil's *A Long Way Down*; Rowan Joffe's *Before I Go To Sleep*, starring Nicole Kidman and Colin Firth; Jonathan Liebesman's *Wrath of the Titans*; John Madden's *The Best Exotic Marigold Hotel* and *The Debt*; Sharon Maguire's *Incendiary*; and Peter Webber's *Hannibal Rising*. Davis has collaborated extensively with director Matthew Vaughn on *Layer Cake*, *Stardust*, and *Kick-Ass*. Davis' work can also be seen in the short film *The Tonto Woman*, which received an Academy Award® nomination in 2008 for Best Live Action short film.

CONTRIBUTOR

VISUAL EFFECTS PRODUCER DAMIEN CARR began his career in 2000 with a seven year tenure at Industrial Light & Magic. While there, he worked on Academy Award-winning *Pirates of the Caribbean: Dead Man's Chest*, and nominees *Transformers* and *Star Wars: Episode II - Attack of the Clones*. He later moved to the studio side with 20th Century Fox's *X-Men Origins: Wolverine*. Carr has continued his studio production career on projects such as *Life of Pi*, *Jurassic World*, and *Guardians of the Galaxy: Vol. 2*. Most recently Carr teamed up with Chris Townsend on Marvel Studios' *Captain Marvel*. Damien helped the production team usher the over 2,200 visual effects shots across fifteen facilities to the big screen.

VISUAL EFFECTS SUPERVISOR CHRISTOPHER TOWNSEND was the overall VFX supervisor on *Guardians of the Galaxy Vol. 2* with Writer/Director James Gunn. Townsend grew up in England, then traveled and worked throughout Asia and Australia before moving to the United States in 1994 to work at Industrial Light & Magic. He worked as an artist and supervisor on influential movies including *Star Wars* (both the rerelease of the original, *A New Hope*, and the prequel trilogy), *Mission: Impossible*, *Jurassic Park: The Lost World*, *A.I.: Artificial Intelligence*, *Hulk*, *Day After Tomorrow*, *The Island*, and the Academy Award-winning *Pirates of the Caribbean: Dead Man's Chest*. In 2007, he became a freelancer and was the VFX supervisor on Walden/New Line's *Journey to the Center of the Earth*, which made the Academy's VFX shortlist; it was the first stereoscopic motion picture shot and released in HD. He supervised on location for Fox's *X-Men Origins: Wolverine*, oversaw the VFX in Europe for Warner Bros.' *Ninja Assassin*, supervised on Fox's *Percy Jackson and the Lightning Thief*, and again made it to the Bake-Offs in 2012 as the VFX supervisor for Marvel's *Captain America: The First Avenger*, with a highlight being the groundbreaking Skinny Steve transformation effects for the title character. He was nominated for an Academy Award for his work on *Iron Man 3*, and again made the Academy's shortlist for his work on *Avengers: Age of Ultron*.

PROPS MASTER DREW PETROTTA is a Los Angeles native and a third-generation prop master following in the footsteps of his father, grandfather, and uncle. A veteran prop master of over 42 feature films, Petrotta has previously worked with Marvel Studios on *Black Panther* and *Marvel's The Avengers* and as well as other genre films including *Green Lantern*, *Hulk*, and *Batman Returns*; the latter as property assistant. His most recent credits include: *Dunkirk*, *Live By Night*, *Free State of Jones*, *Hunger Games: Catching Fire* and *Mockingjay Parts I & II*, *Transformers: Age of Extinction* and *Revenge of the Fallen*, *After Earth*, *Red Dawn*, *The Rum Diary*, *The Men Who Stare at Goats*, *Che: Parts One & Two*, *Leatherheads*, *The Reaping*, and *Jarhead*. In 2009, Petrotta was awarded *Movieline Magazine*'s "Hamilton Behind the Camera Award," recognizing the achievements of below-the-line craftsmen.

DIRECTOR OF VISUAL DEVELOPMENT ANDY PARK studied as an art/illustration major at both UCLA and ArtCenter College of Design. His career began as a comic book artist, fulfilling a childhood dream and illustrating such titles as *Tomb Raider*, *Excalibur*, and *Uncanny X-Men* for Marvel, DC, and Image Comics, among others. After a decade in the comic book industry, he made a career switch and began working as a concept artist in video games. He was one of the leading artists designing the various worlds and fantastical characters/creatures of the award-winning *God of War* video game franchise for Sony Computer Entertainment of America. Park joined the Visual Development Department at Marvel Studios in 2010 as a visual development concept artist, designing characters and keyframe illustrations for *Marvel's The Avengers*, *Iron Man 3*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Guardians of the Galaxy*, *Avengers: Age of Ultron*, *Ant-Man*, *Captain America: Civil War*, and *Guardians of the Galaxy Vol. 2*. He is currently the Director of Visual Development and has led the department on several films, including *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, *Ant-Man and the Wasp*, *Captain Marvel*, and other unannounced projects.

HEAD OF VISUAL DEVELOPMENT RYAN MEINERDING has been active as a freelance concept artist and illustrator in the film business since 2005. Even early in his career, his work was already drawing the kinds of raves reserved for industry veterans. After earning a degree in industrial design from Notre Dame, he transitioned to Hollywood and worked on 2008's *Outlander*. He was hired at Marvel Studios for *Iron Man*, and after leaving briefly to do concept work for *Transformers: Revenge of the Fallen* and *Watchmen*, has been full-time ever since. While working on *Iron Man 2*, Meinerding contributed the design for the new Iron Man armor in the comic book series *Invincible Iron Man*. He served as visual development co-supervisor on *Captain America: The First Avenger*, *Thor*, and *Marvel's The Avengers*. He then served as head of visual development on *Iron Man 3*, *Captain America: The Winter Soldier*, *Avengers: Age of Ultron*, *Captain America: Civil War*, *Doctor Strange*, *Black Panther*, and *Spider-Man: Homecoming*, and *Avengers: Infinity War*. He is currently working on *Avengers: Endgame* and *Spider-Man: Far from Home* for release in 2019 and loving every minute of it.

SENIOR VISUAL DEVELOPMENT ARTIST JACKSON SZE has worked in advertising, video games, television, and film for studios such as Lucasfilm Animation and Sony Computer Entertainment of America. He is a founding member of the *BATTLE MiLK* series of art books and is currently a senior concept illustrator at Marvel Studios. He has also taught at Concept Design Academy and Gnomon School of Visual Effects in Hollywood. His credits include *Star Wars: The Clone Wars*, *The Little Prince*, *Marvel's The Avengers*, *Guardians of the Galaxy*, *Ant-*

BIOGRAPHIES

Man, *Doctor Strange*, *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and most recently *Captain Marvel*.

SENIOR VISUAL DEVELOPMENT ANTHONY FRANCISCO has worked as a concept artist/art director, designing for film and video games for eighteen years. He is currently a senior concept artist at Marvel Studios Visual Development. He is best known for designing one of Marvel's cutest characters, Baby Groot! Other iconic characters include Loki for *Thor: Ragnarok* and the costumes for the *Dora Milaje* (Okoye and Nakia) in *Black Panther*. Here are a few Marvel movies he has worked on: *Guardians of the Galaxy Vol. 3*, *Captain Marvel*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, *Guardians of the Galaxy Vol. 2*, *Doctor Strange*, *Ant-Man*, and *Guardians of the Galaxy*. He is currently based in Burbank and is working on various upcoming Marvel Studios projects.

SENIOR VISUAL DEVELOPMENT RODNEY FUENTEBELLA has degrees in design from UCLA and product design from ArtCenter College of Design. Born in the Philippines and raised in San Francisco, he has worked on various projects for Electronic Arts, Atari, Rhythm and Hues, DreamWorks Animation, and *WIRED* magazine, as well as various other entertainment and commercial projects. In film, he worked as a concept artist at Rhythm and Hues before joining the Visual Development team at Marvel Studios. Fuentebella has created key-art illustrations and character designs for various projects including *Captain America: The First Avenger*, *Marvel's The Avengers*, *Iron Man 3*, *Captain America: The Winter Soldier*, *Guardians of the Galaxy*, *Avengers: Age of Ultron*, *Ant-Man*, *Captain America: Civil War*, *Doctor Strange*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Captain Marvel*, and numerous upcoming MCU films and projects.

CONCEPT ARTIST IAN JOYNER has been working in the industry for over fifteen years on a great number of film, commercial, and game projects as well as teaching or giving lectures all around the world. Primarily focusing on creatures and characters, his recent credits include *Captain Marvel*, *Avengers: Infinity War*, *Thor: Ragnarok*, *Guardians of the Galaxy Vol. 2*, *Bright*, *Power Rangers*, *Spectral*, and *Jurassic World*, to name a few. When not working, he enjoys spending time with his wife Hilary and their two children, Emily and Alice.

CONCEPT ARTIST ALEKSI BRICLOT develops characters, universes, and stories through images. He previously worked on comic books released in the European market as well as some U.S. comic books (two *Spawn* graphic novels for Todd McFarlane), including a cool project based on a true story involving killer whales. Briclot also did illustrations for book covers (R.A. Salvatore), comic book covers (Marvel's *Annihilation: Conquest*, *New Avengers*), and several cards illustrations (*Magic: The Gathering*, *Hearthstone*). He especially enjoys working on *Magic: The Gathering*. The first six Planeswalkers he created for the game are still considered fan-favorites. Additionally, Briclot worked on concept arts for video games (*Splinter Cell: Double Agent*, *Cold Fear*) and thought that it would be exciting to create his own video game. So, a few years back he co-founded the studio Dontnod Entertainment, which produced *Remember Me* and *Life Is Strange*. Then it was time to go back to his childhood dream: the movie industry! For Marvel Studios, Briclot has worked on *Thor: Ragnarok*, *Ant-Man and the Wasp*, *Captain Marvel*, and *Avengers: Infinity War*, and continues to support upcoming projects for Marvel Studios.

CONCEPT ILLUSTRATOR TULLY SUMMERS specializes in creature and character design for film, and has contributed to *Tomorrowland*, *The Jungle Book*, *Passengers*, *Ghostbusters*, *Guardians of the Galaxy Vol. 2*, *Thor: Ragnarok*, and *Black Panther*.

CONCEPT ARTIST STEPHEN SCHIRLE has been a concept artist in television, film, games, and commercials since 2004. For Marvel Studios, he has contributed his talent to *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and *Captain Marvel*.

CONCEPT ILLUSTRATOR CONSTANTINE SEKERIS has worked in the practical FX studios such as Steve Johnson's Edge FX, Stan Winston Studios, Rick Backer's Cinnovation, Greg Canom's Drak Studios, Quantum Creation FX, Ironhead Studio, and Spectral Motion on many films such as *Bicentennial Man*, *Blade 2*, *League of Extraordinary Gentlemen*, *Where the Wild Things Are*, *Spider-Man 2* and *3*, *Fantastic 4*, *Hellboy 2*, *Hulk 2*, *X-Men: The Last Stand*, *Van Helsing*, and many more. For the past five years he has been a part of the Costume Union, working on films such as *Thor*, *Thor: The Dark World*, *Green Lantern*, *Oblivion*, *Man of Steel*, *Star Trek 2*, *G.I. Joe: Retaliation*, *Ender's Game*, *Thor: Ragnarok*, *Black Panther*, and *Avengers: Infinity War*. He has recently published a book with Design Studio Press called *MetamorFX: Art of Constantine Sekeris*.

DIGITAL SCULPTOR ADAM ROSS is the digital sculptor for the Visual Development department at Marvel Studios. His duties include creating proof-of-concept models and sculpts based on the illustrations created by the VisDev team, fleshing out rough concept illustrations into finished 3D models, and helping bridge the gap between concept illustration and props/costumes/VFX. He has an extensive background in 3D printing and scanning technologies garnished from a long history in the film, toys, collectibles, and military industries. His film credits include *Iron Man 3*, *Captain America: The Winter Soldier*, *Spider-Man: Homecoming*, *Thor: Ragnarok*, *Black Panther*, *Avengers: Infinity War*, *Ant-Man and the Wasp*, and *Captain Marvel*.

ARTIST CREDITS

VICTORIA ALONSO
RICHARD ANDERSON
ALEXIS AUDITORE
SARAH BEERS
MITCH BELL
ANNA BODEN
VIRGINIE BOURDIN
PHILLIP BOUTTE JR.
ALEX JAY BRADY
ALEKSI BRICLOT
ANDREW MAX CAHN
ANDREW CAMPBELL
PABLO CARPIO
DAMIEN CARR
ANDREA CARTER
PAUL CATLING
CHRISTIAN CORDELLA
GENE COLAN
TIM CROSHAW
FEDERICO D'ALESSANDRO
CORAL D'ALESSANDRO
ADAM DAVIS
BEN DAVIS
KELLY SUE DECONNICK
ERIKA DENTON
LOUIS D'ESPOSITO
PABLO DOMINGUEZ
DANIEL ESCALE
KASRA FARAHANI
RAHMA FARAHAT
KEVIN FEIGE
LISA FIORITO
TIM FLATTERY
RYAN FLECK
ANTHONY FRANCISCO
JOE FRONTIRRE
RODNEY FUENTEBELLA
DAVID GRANT
MICHAEL GOWEN
SANJA MILKOVIC HAYS
ELISSA HUNTER
PHIL JIMENEZ
IAN JOYNER
CHRIS KESLER
SEVENDALINO KHAY
KATARINA KUSHIN
PERCIVAL LANUZA
BRIE LARSON
STAN LEE
KELSEY LEW
TONY LIBERATORE
MARY LIVANOS
SUSANA LOU
JERAD MARANTZ
RANDY MCGOWAN
RYAN MEINERDING
MICHELLE MOMPLAISIR
ANDY NICHOLSON
TILL NOWAK
ANDY PARK
AVIA PEREZ
VILIUS PETRAUSKAS
DREW PETROTTA
WILL CORONA PILGRIM
LAUREN POLIZZI
JACQUE PORTE
RYAN POTTER
CAMERON RAMSAY
ERIN E. RIEGEL
ADAM ROSS
ALEX SCHARF
STEPHEN SCHIRLE
JONATHAN SCHWARTZ
SHAMIM SEIFZADEH
CONSTANTINE SEKERIS
DANIELLE SONG
JOHN STAUB
CHRISTINA STRAIN
TULLY SUMMERS
JUSTIN SWEET
JACKSON SZE
ASH THORP
ROY THOMAS
CHRISTOPHER TOWNSEND
JAN URSCHEL
AJ VARGAS
JOSHUA VIERS
BOJAN VUCICEVIC
JONATHAN WHICHER
PATRICIA WHITCHER
KRISTIN ZELASKO

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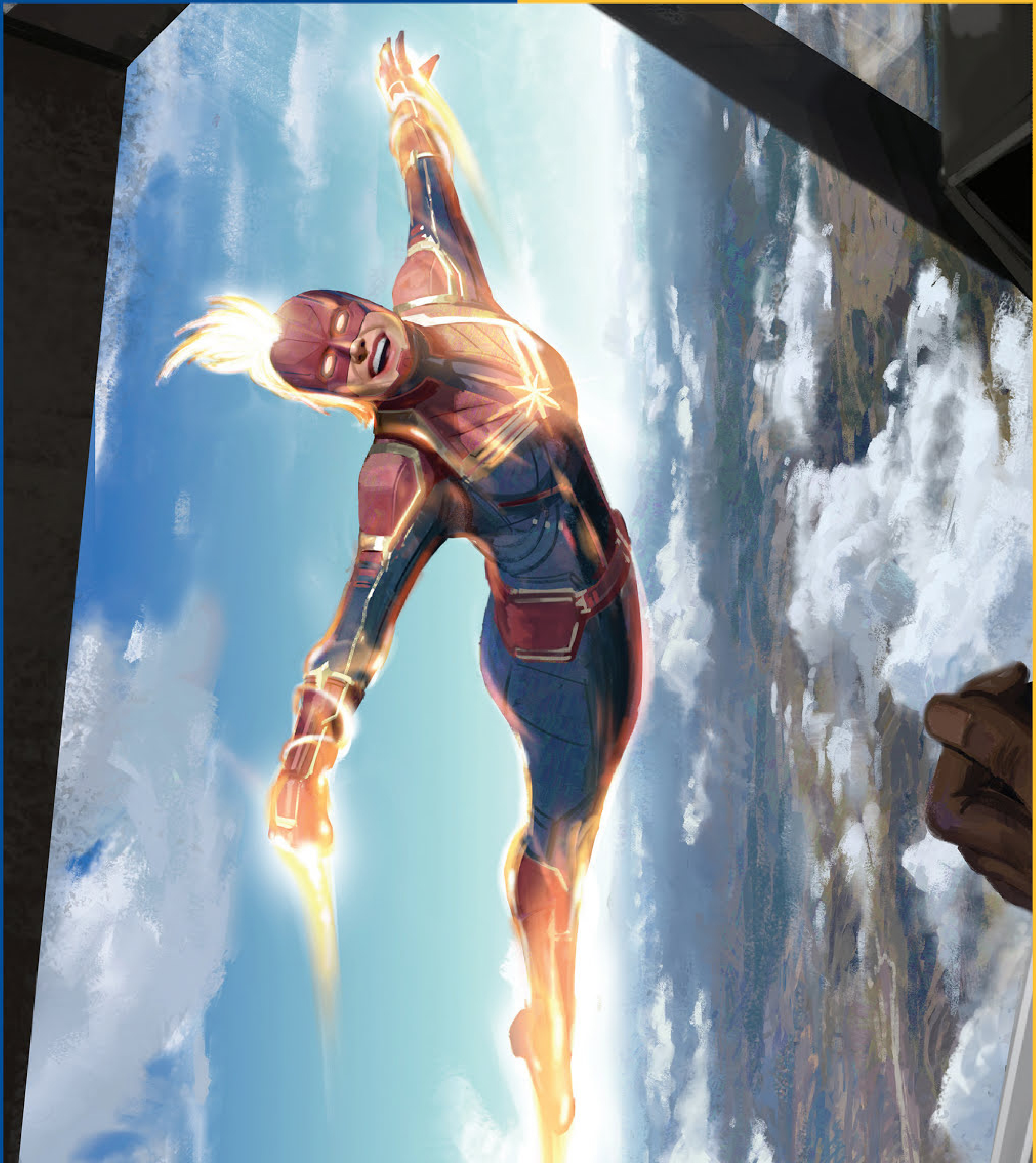
ACKNOWLEDGMENTS



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